"Every Issue a Collectors' Item"
Hollywood
studio magazine
THE NATIONAL FILM & COLLECTORS MAGAZINE
VOLUME 16 NO. 10/$2.00
ROBERT WAGNER:
Why He's TV's Classiest Actor!
OFF-SCREEN LOVERS!
HISTORIC MOVIE STAR MARRIAGES
CAROLE LOMBARD
Loveable Madcap!
Remembering.....
DEL RIO, SWANSON & NIVEN
MICKEY ROONEY Back On Top!

HOLLYWOOD STUDIO MAGAZINE REMEMBERS

GLORIA SWANSON

1899-1983

By: Kirk Crivello

Gloria Swanson was her own best creation—a movie star in the classic sense. She was one of the first sensua! ladies of the screen, and one of the first to recognize the powers of publicity. Swanson made outrageous contract demands and exhibited a temperament that would give Barbra Streisand pause. Looking back on those years, she once said: "We lived like kings and queens in those days—and why not? We were in love with life. We were making more money than we ever dreamed existed and there was no reason to believe it would ever stop." She made a smooth transition to European royalty (marriage to the Marquis de la Falaise) and talkies, until her movie career began to fade after "Music In The Air" in 1934. But, she continued to play big star on radio, stage and television, handling the press like a purring piece of old-world movie monarchy. Swanson also established herself as an astute business woman with Gloria Swanson Fashions, a line of cosmetics, and also health foods to which she stayed devoted the rest of her life. In her phenomenally successful comeback, as Norma Desmond, the washed-up silent star in "Sunset Boulevard," her presence still sizzled the celluloid like a brand. "I'm still *big, it's the pictures that got small."*

"I first saw authority as well as beauty in Gloria. I saw the future she could have in pictures if she were handled properly. But it was the public, not I, who made her a star.

—Cecil B. DeMille

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Studio City, Calif. 91604

Member: Hollywood Historic Trust, AFI

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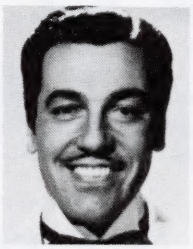
Hollywood studio magazine

(USPC 899-260)

OCTOBER 1983 VOLUME 16, No. 10/2.00



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ON THE COVER

Natalie Wood and Robert Wagner were one of Hollywood's most beautiful and yet tragic couples. They never achieved magic on-screen, but off they were an ideal couple. Most off-screen lovers were unsuccessful at marriage. The story begins on page 26.

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HOLLYWOOD STUDIO MAGAZINE

was founded in 1957 as an in-house studio publication. It has evolved over the years to become the definitive publication for collectors and movie buffs who value the history of the motion picture industry and its stars. The magazine is dedicated not only to preserving the glamour that was once Hollywood's, but also to promote the present and future exciting developments in film.

Letters

Send comments, compliments, & complaints to: Letters, Hollywood Studio Magazine, 3960 Laurel Canyon Blvd. at Ventura Blvd., Suite 117, Studio City, Calif. 91604.

CANTEEN MEMORIES

I loved your article on the Hollywood Canteen. It brought back a very special memory for me . . . my only evening at the Canteen. This memory carried me through my tour of duty in the South Pacific. Joan Crawford made me a sandwich; Marsha Hunt served coffee; Virginia O'Brien and Gloria DeHaven entertained with their songs; Roddy McDowall recited The Lord's Prayer. But most important, Frances Gifford sat down and talked with me, a lonely G.I. on his first time away from home.

Your article on Miss Gifford in the March issue brought a touch of sadness to me, but her reply to you and her photo in the August issue made me so happy. And I'm sure all her fans who remember were also touched by her letter.

I recently saw her in "Cry Havoc" at a revival theater in New York. My sincere best wishes and blessings to Frances Gifford always.

Duane Smith
New York City, N.Y.

BROADWAY MELODY CONTEST

I entered the Broadway Melody Contest in your September issue and never was notified if I was a winner. Could you plese print the correct answers so I could see where I went wrong.

Charlene Dennis
Buffalo, New York

Here are the correct answers to the contest: 1) Eleanor Powell; 2) Judy Garland; 3) George Murphy; 4) Robert Taylor; 5) Fred Astaire; 6) Buddy Ebsen; 7) Anita Page; 8) Mary Doran; 9) Jack Benny; 10) Bessie Love; 11) Charles King; 12) Sophie Tucker; 13) Ian Hunter; 14) Frances Langford; 15) Robert Benchley; 16) Una Merkel; 17) Frank Morgan; 18) Binnie Barnes; 19) June Knight; 20) Sid Silvers; 21) Florence Rice; 22) Kenneth Thomson; 23) Lynne Carver; 24) Vilma Ebsen; 25) Jed Proaty; 26) Igor Gorin; 27) Ann Morriss; 28) Raymond Walburn.

The films represented were "The Broadway Melody" (1929); Broadway Melody of 1936; "Broadway Melody of 1938"; "Broadway Melody of 1940."

The 25 winners have already been notified and received their prizes.

THE NATURAL

I was pleased to read that Robert Redford and Robert Duvall will star in "The Natural." These two actor/stars, like those from the Golden Age, make movies that are effective because of the participants' talents, not because of special effects, gore, sophomoric humor, etc.

It's interesting to remember Duvall and Redford in "The Chase" and to see how much they have achieved since then: to see Duvall in "Tender Mercies" for which he should get the Oscar he should have received for "The Great Santini" and to be reminded of both "The Electric Horseman" and "Ordinary People"; to read Duvall's comments about the work at Redford's Sundance Institute; and to realize that their success as actors, producers and directors has not robbed them of their humanity.

Evelyn Peters
Dayton, Ohio

Today's Movies Could Burn!

I'm a nostalgia buff and love the old movies and the stars from the Golden Era. I grew up in that period. Today's stars stink. Keep up the good work. Love those oldies.

Joanna Allen
Whittier, Calif.

ENOUGH OF MONROE

Why can't people just let Monroe rest. I'm tired of all the articles on her and her doll, including your August issue.

Monroe was *not* the screen's greatest blonde. It was Jean Harlow. In her book *A Private View,* Irene Mayer Selznick says Jean was truly a heroine. Jean was 26 years old when she died—an intense white flame consumed by her own youth, beauty, and fire.

Dan Rennert
Stockton, Ca.

LEX BARKER

I would like very much to see my idol Lex "Tarzan" Barker as your magazine cover. His face is flawless. Of the 16 actors who played Tarzan, Lex is definitely the best.

L. C. Weiss
Kansas City, Mo.

ADRIENNE BARBEAU is a big movie fan so she rarely misses an issue of HSM. She was a big hit at the Roxy in "Women Behind Bars." *(Photo by Yani Begakis)*

STAR FOR A DAY

While Clint Eastwood ("Dirty Harry") had words with the local D.A. Pat Hingle, at the scene of a homicide on the beach of a fictitious sea side town, I held back a crowd of onlookers. I was a cop for a day!

Earlier that week I had stood in line with a 1000 other hopefulls at a casting call in downtown Santa Cruz. The call was out for at least 300 extras to take part in Clint Eastwood's new "Dirty Harry" movie: "Sudden Impact."

Being a local photographer/illustrator I often take pictures of people trying to get in show business or modeling, so this time I tried it myself. To my surprise I was called one night by the casting director to show up at a beach location the next day. I was told I would be a cop, and to wear black shoes.

So the next morning it was like a dream come true. I was completely outfitted with uniform, badge, gun, all the paraphernalia of a law officer.

I played in the scene with three other "cops" who like myself were on the tall side and with moustache. I was a sergeant no less.

At last it was time for my big scene! The assistant director yelled "action" and that was my cue to hold back the crowd of beach folks who were also extras.

Clint Eastwood was right near my elbow looking down at the "body" (earlier shot by Sondra Locke) as the camera rolled. There were many retakes filmed from many different angles.

The whole cast was served lunch earlier in the day and it was delicious! Clint was at the next table as we all chowed down on everything from steak, salad, pie and ice cream. A regular outdoor picnic under the sun with the "stars".

Enclosed is a cartoon I worked up of the scene I was in. Clint just turned 53 years old this year.

"Sudden Impact" is due to hit the screens of your local theatre around December of this year. Who knows, you might see me up there for an instant!

Ken Kearney
Aptos, California

Turn to Page 41

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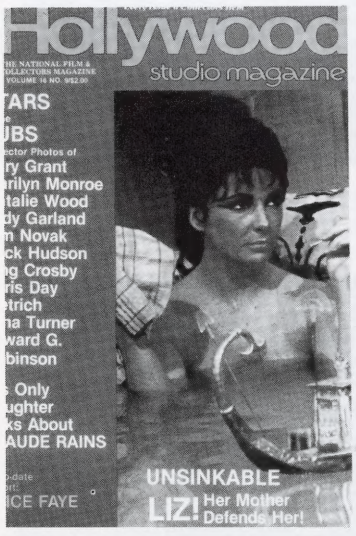

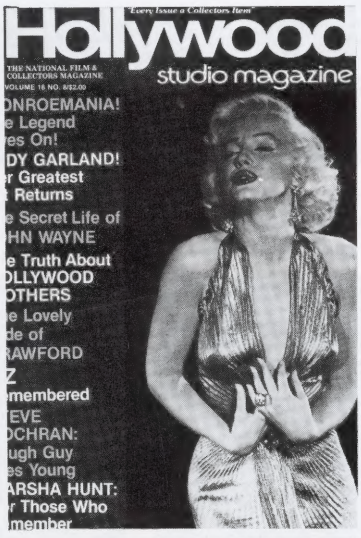

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MAN ABOUT TOWN LEE GRAHAM

Make Room For Daddy Danny! That was the underlying theme when **Rose Marie Thomas** presented **Danny Thomas** as honored guest in concert at the Century Plaza. Not only were the couple's three children, **Terre, Tony** and **Marlo,** and son-in-law **Phil Donahue,** on stage making introductions, but the four Thomas grandchildren (a fifth is due in November) were ringsiding.

The family gathering for the pet paterfamilias was a benefit for St. Jude Children's Research Hospital, marking the fifth annual dinner and the 21st year since **Thomas** opened the Memphis hospital to all children regardless of race, color, religion or ability to pay.

This dream started 43 years ago when **Amos Jacobs** (Danny's real name) was at a career crossroads—to be or not be be in show business—and prayed to St. Jude. When a job offer came that very day he vowed to build a shrine in gratitude—and kept that promise.

Thomas was introduced by another cigar-smoking story teller whose jokes are a bit more risque: **George Burns.** Multimillionaire **Danny** could retire, but his comedy craftsmanship is more than a career for him. It's his way of life. No doubting that this **Thomas,** a healthy 69, will stick in show biz for a long time.

A pure sentimentalist, Danny's greatest pleasure is visiting the kids at St. Jude's where **Danny Thomas,** "entertainer" means nothing, but **Danny Thomas,** "founder of the hospital" means everything.

In addition to family, many friends turned out for St. Jude and **Danny** (practically the same institution). **Erik Estrada** was introducing his blonde fiancee, **Kathy Showers,** whom he plans to wed Valentine's Day. But don't be surprised if they marry earlier. Love doesn't like to wait.

★ ★ ★

Between the Santa Ynez Mountains and the blue Pacific is a reminder of California's romantic Spanish era, Marriott's Santa Barbara Biltmore. The spot was even more romantic for three nights when the hotel inaugurated its star act policy with **Dorothy Lamour.**

I've loved **Ms. Lamour** for many, many years starting as a young fan when I saw her in that sarong in her early films. About that time she complained, "My hips are big, my feet aren't pretty and my shoulder bones stick out. I'd be glad if I never had to wear a sarong again." To the relief of bedazzled men everywhere, this horrendous threat was averted and the Sarong Girl undulated her way through numerous starring roles dressed in a yard of silk.

(Photo by Bob Michelson)

DOROTHY LAMOUR receives a congratulatory kiss from Robert Mitchum following her opening at Santa Barbara's Biltmore Hotel. Dottie has lost 15 pounds and looks and sounds sensational. She's one of the truly 'nice' Hollywood stars. A real pro.

(Photo by Yani Begakis)

QUITE A GROUP! At the St. Jude benefit honoring Danny Thomas: Ricardo Montalban, his wife, Georgiana; Vincent Price, his wife, Coral Browne; and Zsa Zsa Gabor. Zsa Zsa is still fuming about being replaced in "Forty Carats." She's now back on stage.

Years later, when I met **Dottie,** I fell in love with her all over again. By this time she was doing mostly stage shows and TV shots. Our first meeting, which I'm sure she doesn't remember, was in Vegas where she was alternating with **Ginger Rogers** in "Hello, Dolly" at the Riviera. Since then our paths have crossed often and pleasantly. Oddly enough, even though I'd seen her prove herself on stage as a comedienne in "Barefoot In the Park," I had never seen her nightclub act.

Happily, that changed in Santa Barbara. She has lost 15 lbs., looks great and captivated the opening night crows where the applause was led by **Robert** and **Dorothy Mitchum** who live in nearby Montecito. Naturally, the show, with autobiographical chatter and songs, included tunes she made famous such as "Moonlight and Shadows," "Moon of Manakoora" and "Sunday, Monday or Always." At the end of her act, **Dottie** does a question and answer session with the audience. She was most adept at fending such queries as "Was **Bing Crosby** really a sonovabitch?"

Later, talking in her dressing room, it struck me that after 47 years as a celebrity, **Dottie** is still the same warm, down-to-earth girl who once ran an elevator for a living.

★ ★ ★

That wonderfully sinful "Women Behind Bars" at the Roxy hit it big on nostalgia. The show is a spoof on those

(Photo by Yani Begakis)

JUDY CANOVA, a great comedienne, wore a wig to one of the last parties she attended. She fought a losing battle against cancer, but will be remembered for the humor she brought to the world. Man about town Lee Graham and Virginia Mayo will miss Judy.

women's prison films of the '40s and '50s. Sooo, at a benefit performance for *Aids Project* some of those dames were guests—and how they loved it.

Adele Jergens (with husband **Glenn Langan)** spotted a poster in the lobby of her '40s film, "Girls In Prison" in which **Jane Darwell** was the matron. Such memories!

The evening served as a reunion for **Jean Simmons** and **Vivian Blaine** who hadn't seen each other since they worked together in "Guys and Dolls" 28 years ago.

It was also a night of reminiscing for **Patti Page.** The "Singing Rage" of the '50s, whose "Tennessee Waltz" remains the biggest selling record ever recorded by a girl singer, came up from her home in Rancho Santa Fe. Her recording of "Old Cape Cod" is a part of the plot in "Women Behind Bars" and rated a big hand from the crowd. **Patti** also enjoyed seeing **Jean Simmons** with whom she had appeared in "Elmer Gantry" back in 1960.

Other "broads" of the era were **Sheree North, Mamie Van Doren, Betty Garrett, Fran Jeffries, Marie Windsor, Terry Moore,** and **Virginia O'Brien.**

★ ★ ★

Tennessee Williams died 9 months ago choking on a medicine-bottle cap. By that time he had become the unfortunate prey of public indifference. But we were reminded of his genius during his most productive years with his favorite play, "Cat On A Hot Tin Roof," which purred smoothly launching the 1983-84 season of the Mark Taper Forum.

RARELY SEEN Adele Jergens and Glenn Langan appeared 'very happy' at the "Bars" benefit. Remember Glenn in those old 20th-Fox films? *(Photo by Yani Begakis)*

THE SINGING RAGE, Miss Patti Page attended the AIDS benefit of "Women Behind Bars." Patti now makes her home in Rancho Santa Fe. *(Photo by Craig Schwartz)*

"Cat...", a Pulitzer and Critics' Circle Winner is a study in the relations of father, son and son's wife, and of sexual impotence and homosexuality. Just your average American family! With his tragic flamboyance, America's foremost artist of despair offers challenging acting roles. And the cast met them head on. I especially like **Pat Hingle** as Big Daddy (he played Gooper in the original Broadway production); **Alice Ghostley** as Big Mama (**Mildred Dunnock** created the role); and **Kirstie Alley** as Maggie the Cat. In a smaller role **Patty McCormack,** remembered as the pigtailed little girl who was so "bad" she was great in "The Bad Seed," was outstanding as the family's "baby maker."

Cheering first nighters included **Mona** and **Karl Malden; Pat** and **Michael York; Hope Lange** and son **Chris Murray** (his father is actor **Don Murray**); Mrs. **Ira Gerswhin; Suzie** and **Keir Dullea;** and **Parker Stevenson,** the live-in boy friend of "Cat"'s Kirstie.

★ ★ ★

I've been reviewing Civic Light Opera productions for over 20 years starting at the old Philharmonic before the Music Center was built. But I've never found one more disappointing than **"Chaplin."**

You'd thing it would have all the elements of greatness. It marks the return to the stage after 17 years of the multi-talented **Anthony Newley** who created and starred in the tune-riveted Broadway musicals "Stop the World—I Want To Get Off' and "Roar of the Greasepaint..." The lavish 18-song, $3 million musical, with fabulous sets, deals with the private life of the one incontestable genius of the screen and the almost savage hostility he encountered due to his sexual and political activities.

Sad to report that I found the production a shambles—confusing (why would **Stan Laurel,** who died 13 years before Chaplin, deliver the eulogy?) and contrived. **HSM**

CAROLE LOMBARD: LOVEABLE MADCAP

No Other Like Her!

by Dina Di Mambro

Known as the Screwball Queen Of The Screen, dazzling Carole Lombard, with her silky blonde hair, enormous sparkling blue eyes, radiant smile and perfectly chiseled high cheekbones was one of the most classically beautiful actresses to ever grace the screen. A brilliant, bright comedienne, Carole Lombard had the rare quality of being as elegant drenched in water or with a pie in the face, as she was with her willowy figure draped in long, shimmering gowns.

However, beauty was only one aspect of Carole Lombard. There was so much more. Carole was an intelligent, liberated woman far ahead of her time. She had a genuine, direct manner and was famous for both her saucy language and her generosity. One of her directors, Mitchel Leisen, called her: "The profane angel, because she looked like an angel and swore like a sailor."

A TOMBOY

Carole was born Jane Alice Peters, 1908, the daughter of Fredrick Peters and Elizabeth Knight. Jane Alice was a bold, little tomboy. The tag-a-long little sister of her two older brothers, Stuart & Fredrick, demanded to be included in all neighborhood baseball and football games . . . to be thought of as an equal. Her parents divorced when she was eight years old. That year, 1916, Elizabeth Peters decided to take her three children to visit Los Angeles and then decided to settle there. Jane Alice was twelve years old when she received her first role in a silent film titled "A Perfect Crime" (1921).

She would return to the screen in 1925, with a new name—Carole Lombard. Her film career was interrupted when Carole was injured in a car accident. Her face hit the windshield and was cut from her nose to her left cheekbone. The doctor sewed 14 stitches into her cut without the use of anesthetic, so her facial muscles would not relax. Still, Carole was left with a deep, red scar. While recuperating, she studied motion picture photography. Eventually, she had plastic surgery which made the scar less noticeable. Carole still had to utilize her knowledge of photography. Cameraman Harry Stradling later said: "She knows as much about the tricks of the trade as I do! In close-up work, I wanted to cover her scar by focusing the lights on her face so that it would seem to blend with her cheek. She was the one to tell me that diffusing glass in my lens would do the same job better, and she was right!"

A DAZZLING CAROLE OPPOSITE JIMMY STEWART IN SELZNICK'S "MADE FOR EACH OTHER." (1939)

NO OTHER LIKE HER

After the accident, Carole received good comedy training as one of Mack Sennett's Bathing Beauties, a slapstick comedy troup. Later she mostly received ordinary leading lady roles. It was the film "Twentieth Century" (1934) that gave Carole Lombard a whole new lease on her movie career. Critic William Fleming wrote: "Lombard is like no other Lombard you've ever seen. When you see her, you'll forget the rather stilted Lombard of old. You'll see a star blaze out of this scene, high spots Carole never dreamed of hitting."

Carole credited her co-star John Barrymore with her success in that film. She once explained: "It was Barrymore who taught me to "let go", to abandon myself to my part. When as Oscar Jaffee, the producer, he bellowed at Lily Garland, the actress, I found myself shrieking back at him. When he threw his arms and tore his hair, I clutched my throat and "hystericated"—forgetting everything except to live the character." After "Twentieth Century" was completed, Barrymore presented Carole with an autographed portrait with the inscription; "To the finest actress I have worked with, bar none."

This moved Carole deeply. When Barrymore's film career was later on the decline, Carole insisted he be cast with her in another breezy, lighthearted comedy "True Confession" (1937).

BIG HITS

Carole Lombard's own enchanting, spontaneous personality shined through in her screwball comedies such as: "The Princess Comes Across" (1936), the brilliant "My Man Godfrey" (1936), "Nothing Sacred" (1937) and the classic "Mr. & Mrs. Smith" (1941). These films have provided merriment for audiences everywhere. Carole Lombard had no equal in the screwball comedy film genre. Carole did a few wacky things off screen, too. When she was made honorary mayor of Culver City, the first and only thing she did was to declare a studio holiday and send all the employees home, much to boss David Selznick's distress.

Carole also tricked her agent, Myron Selznick, into signing over 10% of his earnings to her. In her private life, Carole was married twice. Her first husband was William Powell (1931-

continued on next page

WORLD'S F
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CAROLE LOMBARD

continued

1933). Carole remained on friendly terms with Powell after their divorce. It was he who suggested that Carole be cast in "My Man Godfrey," for which she received an Oscar nomination as Best Actress. Carole later saw Powell through a battle with cancer. Ironically, William Powell has outlived almost all of his contemporaries. Today, at the age of ninety-one, he resides in Palm Springs.

Carole was also in love with Bing Crosby's rival, singer Russ Columbo. In 1934 Columbo was killed in a mysterious shooting incident, that was eventually written off as accidental. In 1939 Carole married the great love of her life, Clark Gable. They lived a happy life together. However, their idyllic marriage would also, sadly have a tragic ending.

PATRIOTIC

Another great love of Carole's was her country. Carole loved the United States and was one of the only people in history to ever come out and defend the income tax system. Carole said: "Every cent anybody pays in taxes is spent to benefit him. There's no better place to spend it. I enjoy this country and really think I get my money's worth."

In January, 1942, Carole Lombard sold over two-million dollars worth of war bonds in her home state of Indiana. Carole, anxious to return home to husband Clark Gable, wanted to take a plane instead of a train. Carole's mother and MGM publicity man Otto Winkler who accompanied her on the tour, were both afraid of flying. They begged her to take the train. Being the fair person she was, Carole said they would flip a coin, heads the train, tails the plane. The fatal coin came up tails.

Dan Yanish, a watchman at a diamond mine near Las Vegas recalled: "It was a beautiful, clear night and you could see for miles. It hardly seemed minutes before the plane faded away over the Charleston range when I saw a flash and then big tongues of flame rising from the mountainside. The plane cracked in two like a piece of kindling wood." All passengers, including 33-year-old Carole Lombard, her beloved mother, Otto Winkler and 15 young Army fliers were killed instantly. President Roosevelt awarded Carole Lombard with a medal as "The first woman to be killed in action, in defense of her country, in its war against the Axis Powers."

Carole Lombard, the patriot, died in that plane crash. However, her high-spirited, vibrant image still lives on film—assuring us that this screen immortal and national heroine will never be forgotten. **HSM**

LOOKING STUNNING in a portrait shooting, Carole was known to keep photographers in stitches with her foul language while they attempted to make her look glamourous.

WILLIAM POWELL was Carole's first husband and they remained friends after the divorce. Powell recognized Carole's comedy talents and insisted she co-star with him in the unforgettable "My Man Godfrey" in 1936. Universal later re-made the film.

WITH BARRYMORE in "Twentieth Century" (1934) Carole's acting talents were just coming into their own when she met her untimely death. Acting, like everything else, came easy for Carole. She was known to many as having good luck, but it ran out early.

BASEBALL and MOVIES...

An uneasy relationship...

By John Roberts

THE FINEST baseball film ever made was Samuel Goldwyn's "Pride of the Yankees." Teresa Wright and Gary Cooper manager to overcome audiences' reluctance to baseball films in this tearjerker. Baseball films with women's angles fared better.

During World War II, Gary Cooper toured 23,000 miles of the South Pacific entertaining the troops. The star couldn't sing or dance so he left GI's teary-eyed by reciting Lou Gehrig's farewell speech from "The Pride of the Yankees." That emotional scene caps the finest baseball film to date.

The national pastime and Hollywood have enjoyed an uneasy relationship resulting in mediocrity. Since 1930, some 16 baseball films have been produced and only "The Pride of the Yankees" is truly memorable. One principal fault is that actors don't look or behave like ballplayers. Even Cooper failed to appear like a slugging Gehrig at the plate.

Hollywood was quick to cash in the baseball craze in the 1920's with numerous baseball pictures and lured Babe Ruth into acting. Ruth co-starred with Anna Q. Nilsson and Louise Fazenda in "Babe Comes Home" (1927) about a slugger who can hit only while chewing tobacco. Heavyweight boxing champion Jack Johnson headed an all-black cast in "As the World Rolls On" (1921) dealing with a negro league team.

Wallace Beery starred as the Mighty Casey in a 1927 rendition of "Casey at the Bat." Hoot Gibson traded spurs and six shooter for cleats and bat for "Hit and Run" (1924). In "Slide, Kelly, Slide" (1927), William Haines pitched for the Yankees. "The Bush Leaguers" (1927), "Warming Up" (1928), "The Battling Orioles" (1924), "The Pinch Hitter" (1925) and "Life's Greatest Game" (1924) were appropriate titles.

"Elmer the Great," a Broadway play by Ring Lardner and George M. Cohan, reached the screen in 1929 as "Fast Company" starring Jack Oakie. Four years later, it was remade with Joe E. Brown as the country bumpkin turned baseball star. Brown also played the title role in Lardner's "Alibi Ike" (1935) with Olivia de Havilland. Brown's Ike pitched in eccentric style and can hit but when striking out, he quips "I don't bat my best on Wednesdays."

BASEBALL HUMOR

Brown brought cornball humor to baseball. 1951 ushered in the unlikely elements of cats and angels to elicit laughs on the playing field. "Rhubarb" was a cat, a very special cat inheriting a millionaire's losing baseball club. Ray Milland and Jan Sterling watched with amazement as lucky charm Rhubarb inspires the team to victory.

Milland also starred with Paul Douglas and Jean Peters in "It Might As Well Be Spring," a 20th Century-Fox comedy about a scientist who invents a solution that, when applied to baseballs, avoids wood. This, comically, makes Milland the world's greatest pitcher.

What happens when little Donna Corcoran sees "Angels in the Outfield"? Chaos. And when the angels start giving advice to manager Guffy McGovern? The last place Pittsburgh Pirates get hot and soar to first. Paul Douglas gave a memorable blustery performance as McGovern who browbeats his players and heaps abuse on umpires. The angels teach McGovern to keep his cool and he is rewarded with a winning team and Janet Leigh. "Angels in the Outfield" was fantastical fun.

Frank Sinatra, Gene Kelly, and Esther Williams took a musical look at baseball in MGM's "Take Me Out To The Ballgame," but it turned out to be a dull afternoon.

The 1939 negro league era was recreated in the 1976 comedy "The Bingo Long Travelling All Stars and Motor Kings." Billy Dee Williams forms his own team and signs up James Earl Jones and Richard Pryor. The Devil is a baseball fan and "Damn Yankees!" (1958) is a musical comedy fantasy baseball film. George Abbott and Stanley Donen adapted "Damn Yankees!" from Abbott's Broadway hit which was taken from the novel "The Year the Yankees Lost the Pennant." Paunchy Russ Brown fulfills every middle-aged man's dream by becoming youthful slugger Tab Hunter. Of course, he had to sell his soul to help the Washington Senators. This is the kind of film where Gwen Verdon (Lola) looked like a better hitter than the actors.

BOX OFFICE HIT

The biggest baseball box office hit of all time wasn't about big leaguers but little leaguers. A grumpy beer drinking Walter Matthau managed "The Bad News Bears" (1976), written by Bill Lancaster (Burt's son). This misfit team received unexpected help from a hard throwing girl pitcher (Tatum O'Neal) and slugging motorcycle punk (Jackie Earle Haley). The success of "The Bad News Bears" sparked two less successful sequels and a short-

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JIMMY STEWART and June Allyson played husband and wife for the first time in MGM's "The Stratton Story," also a hit. Jimmy & June went on to "The Glenn Miller Story" and "Strategic Air Command." This film also had a tear-jerker theme to the story.

THE GREAT JACK OAKIE in his favorite role. The film is "Fast Company" based on Ring Lardner's play "Elmer the Great."

WOULD YOU BELIEVE Tom Mix as a baseball player? He certainly had a lot more success on a horse, but looked mighty handsome in his uniform.

ROBERT WAGNER

now recovering from the death of Natalie is finally becoming

TV's CLASSIEST ACTOR!

by Dina Di Mambro

The 20th Century-Fox lot, where Robert Wagner now films his immensely popular television series *Hart To Hart,* must hold many memories for him. It's the same place Wagner started in films over thirty years ago, as a very ambitious, energetic young contract player. Wagner still has the All-American good looks, easy-going charm and that ever-present, friendly twinkle in his eye. Over the years, he has only become better, maturing into a smooth, sophisticated leading man with undeniable star quality.

Robert John Wagner Jr. was born in Detroit, 1930, the son of a wealthy steel tycoon. He attended military academies as a child and was expected to follow in the family business. As a teenager, one of his jobs was as a caddy at the Bel-Air Country Club. Wagner carried golf clubs for stars like Gable, Randolph Scott, Bing Crosby and Alan Ladd. An enthusiastic, star-struck kid, he continuously asked them questions about the movie business and drank in all their answers. By the time he was in his early twenties, Darryl Zanuck had Wagner signed up with a 20th Century-Fox contract.

STAR BUILD-UP

Robert Wagner was given the complete star build-up. Learning the value of publicity early, he was and still is very good natured and cooperative with the press. As a result, Wagner was plastered all over fan magazines. He was extremely popular with the bobby-soxers who flocked to see his films, such as *Titanic* (1953), *Prince Valiant* (1954), *A Kiss Before Dying* (1956) and *The True Story of Jesse James* (1957).

Wagner believes in the star system that launched his career, "Otherwise," he says, "I could still be standing at the country club bar, with my foot on the rail, hustling gin games."

The love story of Robert Wagner and Natalie Wood is a unique and moving one. Ten-year-old Natalie fell in love at first sight with the handsome, enthusiastic young actor when she saw him walking down the hall at 20th Century-Fox. She turned to her mother and declared "I'm going to marry him" and she did just that—twice. Robert Wagner, 27, married beautiful, brown-eyed Natalie Wood, 19, for the first time in 1957. They divorced in 1962, blaming the end of this first marriage on career conflicts.

DIVORCE

After the divorce Wagner spent some time in Europe. He made a few foreign films, however, his career had definitely slackened. In 1963 Wagner married blonde Marion Donen, ex-wife of director Stanley Donen. Their marriage produced

a pretty daughter, Kate, who has her father's smile.

Wagner's career picked up again when he appeared in *The Pink Panther* (1964) and the film *Harper* (1966) with Paul Newman. Undoubtedly, though television is where Wagner has had his greatest success.

Robert Wagner's first television series *It Takes A Thief,* based on the 1955 Cary Grant film *To Catch A Thief* revived his popularity and gave him a whole new audience. Everyone loved watching suave, playboy detective "Alexander Mundy". Wagner has injected his own style and class in the characters he's portrayed on television. Wagner's co-star in *It Takes A Thief* was his idol and friend Fred Astaire, who played his father. Wagner says: "It was definitely a thrill to work with Fred. I used to watch Astaire dancing on the screen as a kid and I really admired him. Now here we were working side by side in "my" series!"

After his divorce from Marion Donen, Wagner began to date Natalie Wood again. They re-discovered how much they loved and meant to each other. The happy couple remarried aboard their yacht in 1972. Natalie once said, "Our relationship never really ended—it was just interrupted." Wagner became a proud father again with the birth of daughter Courtney Brooke Wagner in 1974.

A TRAGIC COUPLE

The Wagners were easily the most stunning and sadly, tragic Hollywood couple since Gable & Lombard. Natalie Wood was an actress of extraordinary warmth and exquisite beauty. Her untimely death on Thanksgiving weekend 1981 saddened and stunned all. Her loss has left an empty void—she will be missed for a long, long time.

After a long silence, in a recent interview with David Lewin, Wagner discussed the effect the tragedy has had on his family: "What goes on are the children and they can save your life. We always were a close family and we are even more so now. When I was down and miserable, I let the children see it. I never try to hide my feelings or pretend they were other than they were. I couldn't minimize what I felt—I wouldn't think of it. People are so courageous it's unbelieveable. It doesn't minimize your own tragedy, but just think of all the others and how they carry on. A young girl, paralyzed from the neck down sent me a sketch. She did it with the brush between her teeth. That's courage."

Although not publicized very often, Robert Wagner is known as a star with a big heart. He has been involved in many benefits for charities such as The American Heart Association and also helping out needy individuals. Stephanie Powers, his glamorous *Hart To Hart* co-star says: "Robert Wagner is one of the most generous actors and most generous human beings that I have ever worked with. He gives so much credit to everyone working on the show. He makes everybody feel like they are contributing something. He has a sincere regard for everyone. He's always ready to help anybody who has a problem—he's totally accessible."

Wagner's current series *Hart To Hart* combines mystery, romance and comedy. It's very reminiscent of the *Thin Man* films that starred William Powell and Myrna Loy. Even their puppy "Asta" has been replaced by one named "Freeway". Wagner says: "Television has been good to me. *Hart To Hart* is just the sort of thing I've always wanted to do. I had great fun on *Switch* too. I grew up on sophisticated Cary Grant-type comedies. It's the material that matters. It's not important whether it's on film, television, or Super 8, as long as the material is worth doing. If I had my way I'd be on T.V. every week for the rest of my life."

Since 1982 Wagner has been seen in the constant company of lovely, red-headed actress Jill St. John. His *Hart To Hart* series still going strong, Robert Wagner continues to hold the reins of success tightly in his grasp. **HSM**

HART TO HART with Stephanie Powers in the peak of Bob's career. These two make a lovely on-screen duo, but there's no romance. Jill St. John is the lady in Robert Wagner's life off-screen.

A YOUNG Robert starred with Joanne Woodward in 20th's "A Kiss Before Dying." In his early films Bob was considered just another pretty face, but he has developed charm and comedy timing.

THE TRUE story of Jesse James starred Robert with a very young Hope Lange and the late Jeffrey Hunter. Robert has appeared in many adventure films and loves the action of TV's "Hart to Hart."

MICKEY ROONEY
A Doll For All Seasons

By Bill Kelly

Mickey Rooney was making movies when Heinz only had seven varieties. When the Big Dipper was just a drinking cup. It might even have been before the Sphinx.

"Hell," the bantam star chuckles, "I can remember when Karl Malden carried cash!"

The little fellow belongs in a museum — not up on a stage. Lord Byron would want to write poems about him. Columbus would want to discover him. Victoria would have knighted him. He's the guy who said: "I've been working all my life, but it seems longer." Who said: "I'm so damn busy, I make instant coffee and then I don't have time to drink it." He's Hollywood's greatest survivor.

Born as Joe Yule, Jr., in Brooklyn, New York, 63 years ago, he toddled onstage in a burlesque theater at age 2 and piped "Pal of My Cradle Days." It brought down the house. Quickly, his Mom and Pop dressed him in a midget tuxedo and mustache, and stuck a cigar in his mouth. He outgrew the part at age 4 and became a has-been.

MICKEY McGUIRE

When a Palace spokesman intoned the fatal words: "Vaudeville, ladies and gentlemen, is dead," the Yules separated and Mom packed her tot in a Tin Lizzy and rattled toward Hollywood. As Mickey McGuire, he did well in a series of 37 two-reel comedies. When a cartoonist of the same name objected, Mom suggested Looney, but the "L" became an "R" in 1932, when he was signed at Culver City. He bounced around like a gull on a wave, until his big break came in 1937. He was chosen to play Andy Hardy, Judge Hardy's rambunctious son, through 15 nifty comedies.

"It was pure luck that I landed the Andy Hardy role," The Mick told me. "The role was originally to go to Frank Thomas, Jr., but since signing for the film, he grew like a weed, so they cast me as Andy Hardy. I guess they figured a short Hardy would be funnier than a tall one."

Mickey rolled through about 127 films in a span of 57 years, earning over $15 million, but he was bankrupt in 1962; in 1975 he still owed Uncle Sam $250,000 in back taxes.

"The stories, mostly the figments of

a lot of writers' imaginations," he says, "said I spent millions on dames and booze. Look, I didn't have that kind of money. When I was number one star in the world, all I made was $5,000 a week. Had I been smarter I would have said, 'Sure, I'll do another picture — for five million bucks! But no actor dared command that much in those days. If you did, you were completely ostracized."

BIG STAR

In 1941, he was the biggest ticket-selling star for the third year running. Behind him were: Clark Gable, newcomers Abbott & Costello, Bob Hope, Spencer Tracy, Gene Autry, Cagney, Bette Davis, Judy Garland and Cooper.

The spectacular career of diminutive Mickey Rooney skyrocketed after he portrayed Clark Gable as a boy in 1934's *Manhattan Melodrama,* but his finest early-day performance was that of a brassy, devil-may-care gangster in Don Siegel's stirring feature, *Baby Face Nelson.* In 1937, he had a fine, fair-size part in *Captain's Courageous* with Spencer Tracy and the next year he was teamed with Judy Garland in MGM's *Thoroughbreds Don't Cry,* which led to their joint teenage musicals. Judy was starry-eyed over Mickey then, but Mickey, brash, cocksure, and growing fast, regarded her as "just a kid." In 1938 his best flick was *Boy's Town,* which won Tracy his second Oscar in a row. The Mick also got a miniature Oscar for "bringing to the screen the spirit and personification of youth."

SEVEN DIVORCES

In the marriage department, the cuddly 5 ft. 3 in. Rooney gives failure a bad name. Seven divorces had him in a hole more often than a gravedigger.

"Telling a girl you love her is like telling your three best jokes up front," the balding, rolypoly actor says. "I didn't spent money on girls, I married them. Then I spent money unmarrying them. All those divorces, they were my fault. I married real ladies. I still have the goodwill of them all, and though I'm not particularly proud of having been married eight times, I'm happy about one thing — I have 10 beautiful children and two grandchildren."

Feisty Mickey, with a cocky grin and the map of Ireland on his round, little face, can't help wise-cracking about his shattered marriages.

"I love married life, in fact I wrote a book, *A Guide to a Happy Marriage.* It's all in fun, of course; I talk about Mickey Rooney's disposable wedding rings, and marriage licenses made out 'To Whom It May Concern.' Getting married is like batting in a baseball game. When the right one comes along, don't let it go by. Trouble is, when a

continued on next page

THAT FACE and that talent made Mick a star. When he looked into a camera, it automatically reacted. He stole scenes from the best of them including Spencer Tracy. Perhaps Mick was best as a child actor, but his later accomplishments are also notable.

AND RUTHERFORD, Lana Turner, and Judy Garland surround Mickey in a scene from "Love Finds Andy Hardy." Mick regrets that there are no learning experiences like that for young actors trying to make it. In the old days actors helped one another.

MICK visits Judy Garland and daughter Liza on the set of 1948's "In the Good Old Summertime." When Judy did her TV series in the sixties, Mick was her first guest and the show was a sensation, but CBS execs elected not to air it as a debut show. Poor decision.

MICKEY ROONEY

continued

ballplayer strikes out, he doesn't get hauled into court. I once told a judge, 'Judge, I have so many wives and kids, I don't know which house to go to for Christmas!'"

AVA GARDNER

He was 22 when he married breathtaking Ava Gardner. Then in succession: beauty queen Betty Jane Base, actress Martha Vickers, model Elaine Mahnken, starlet Barbara Ann Thomasen, writer Margaret Lane and secretary Carolyn Hackey.

In 1978 he married his eighth wife, chirpy, Country/Western singer Jan Chamberlain. She came along in the nick, for Mick. By now he had experienced more ups and downs than a theatergoer in an aisle seat. He met her at a party, on the arm of his son, Mickey, Jr. A statuesque woman in her early 40s with two sons of her own, she has been quoted as saying, "Mickey treats me extremely hard." The Mick says when they were married, he was so excited he sped off to the church with his buddies leaving his bride behind.

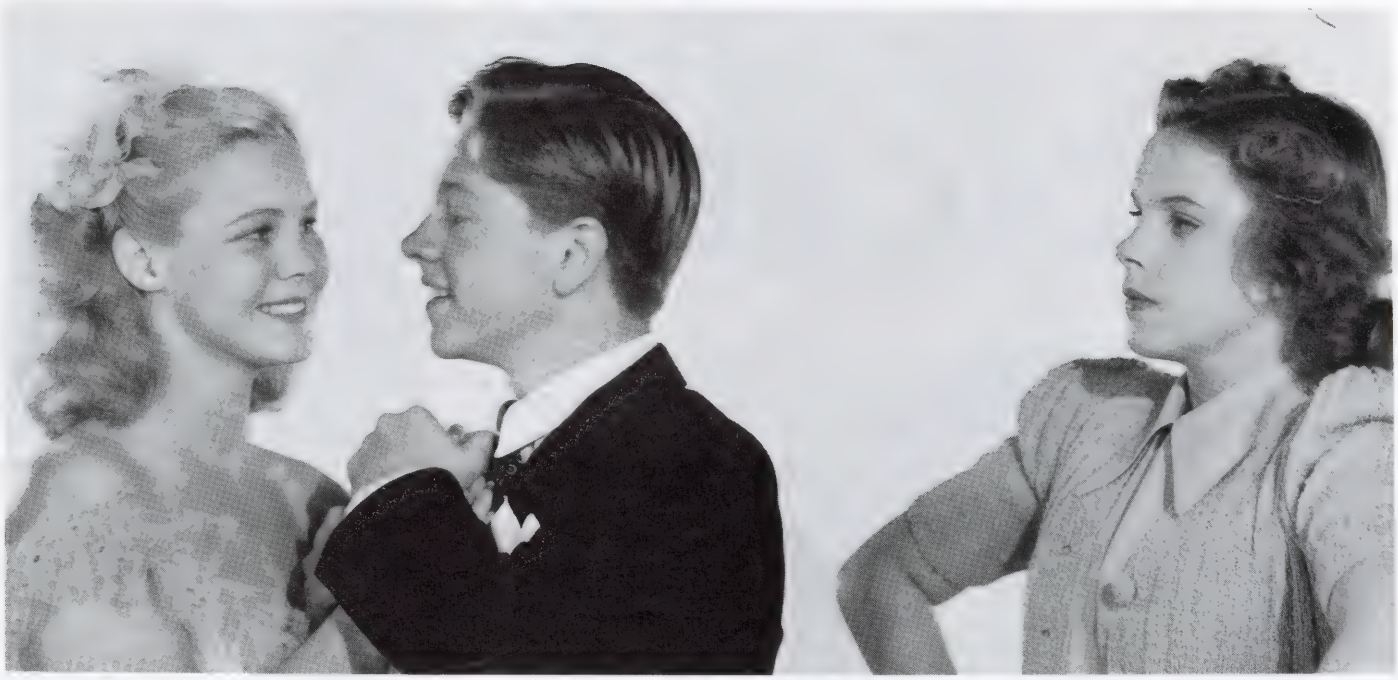
Mickey neither smokes nor drinks now, but she seems willing to put up with his one abiding vice, the ponies. "I've played the ponies all my life," the perky, pint-size actor says, "and I don't intend to stop now."

Today, America's loveable munchkin is back in the clover, strutting and doing his stuff up on the Broadway stage, alongside lovely-as-ever tap-dancer Ann Miller. And Mickey is as thrilled as a kid in a sandbox.

"Seldom does a fellow get a second chance in life. Up until *Sugar Babies,* Mickey Rooney was a famous has-been. But God gave Rooney five aces, to be the number one entertainer again. At least I've learned how to handle that now."

BUSINESS MINDED

Asked when he would retire, Mickey says, "I am retired. Look, I don't have to work — do you think I have to work? I do this because it's fun. I have some businesses that are quite lucrative. I'm in business with some very important people, like Canteen Corporation of America. They are the largest stockholders in TWA. They do about seven hundred million a year. I'm in the clothing business, I have acting schools, I'm in the food business, the cosmetic business, the underwear business — paper ones for men, called Rip Offs, paper bras called Tip Offs. I paint, I write. I'm lucky enough that I



IRREPRESIBLE Andy Hardy is perhaps Mickey's greatest part. From the time he first appeared on the screen as Andy, he became part of Americana and that lasted. In the early days a young Judy Garland was able to develop her many talents in that series by playing Andy's platonic girlfriend. The Hardy series was easy to do as it had few, if any, musical numbers.

don't have to work, thank God. Besides, I don't have time — I'm too involved in show business — and that's my life. You see, that's why I'm not easy to live with. I live in a land of make-believe."

The Mick's comeback is certainly more than a one-shot return. He climbed back into the higher echelons with the hit *The Black Stallion* and re- recently won a Golden Globe award for what was perhaps his finest role yet, that of a retarded man in the TV classic, *Bill.*

A GENIUS

Perhaps Jimmy Lydon, who played *Henry Aldrich* in the movies, summed up Mickey Rooney best. Over lunch one day, he told me, "Mickey Rooney is one of the giants in our business. He is a genius. I've seen him go on to a stage, play a part, and when he wasn't in a scene, pick up a phone and dictate a song he had in his mind, long distance to someone. He'd then run out, say a few lines, come back, and continue his call. He never stops, always running, always busy. Unfortunately, there is only one Mickey Rooney that comes along in a lifetime."

Mickey agrees. "I tell you I feel great about the rediscovery of Mickey Rooney," he says with a rather haughty air. "They are thinking about making Mickey Rooney posters and a Mickey Rooney doll."

I ask, "A Mickey Rooney doll? Are you kidding?"

His cocky little head perks to one side. "Naw, I'm not kidding — you wind it up and it gets married!" **HSM**

In 1933 a very young Mickey appeared in the MGM movie "Broadway to Hollywood." This segment was repeated in "That's Entertainment."

TODAY the Mick is at the top of a glowing career. "Sugar Babies" is a hit wherever it plays and he's in demand for television.

REMEMBERING DOLORES DEL RIO

by George Hadley-Garcia
with a memorial by Pepe Romero

Dolores del Rio was the biggest Mexican movie star America ever enjoyed. The 30's were hers, as much as they belonged to other imports like Dietrich and Garbo. Like those other two, DDR was a glamour queen, a stunningly beautiful woman, "a goddess." She recalls, "The wonderful thing about the late 20's in particular was that I and the others were allowed to play non-Latins, too. We were actresses first, Latinas second." She also refers to Lupe Velez, another Mexican beauty, who died a tragic death documented in Kenneth Anger's "Hollywood Babylon."

Dolores (her real name literally means torments of the river) was a star when Fred and Ginger were trying out their cinematic feet. In fact, the first film in which the dancing wonders appeared, "Flying Down to Rio" (1933), starred DDR, with Rogers and Astaire billed several places behind her. In that charming piece of nostalgia she played a Brazilian. In another of her most popular 30's films, "Bird of Paradise," she played a Polynesian, in one of the first pictures to be shot on location (in Hawaii). It was a huge hit, and the love scenes were "quite steamy for those days," she recalls.

Before her death Ms. Del Rio divided her time between Mexico City and Newport Beach. Her last film, a few years back, was the "unfilmable" "The Children of Sanchez" with Anthony Quinn, made in Mexico. In it, she appeared decades younger than her true age. DDR was asked many times to pen a beauty book, but she declined. It is said one of her main beauty secrets was many hours of sleep (some say 12 hours daily), little or no sunshine (her skin was remarkable, up close) and a carefully-planned diet. A Mexican headline once tagged her "the Mexican Mae West," but DRR retained a slimness and naturalness that the other star did not.

FERVENT FANS

The actress retained a small but fervent following of fans, though her films are rarely seen on television—with such excpetions as Elvis Presley's "Flaming Star," "Cheyenne Autumn" and the above-mentioned movies. She

can also be seen in reruns of TV shows like "I Spy."

At 77, she recalled, "I am nowadays asked about Latina actresses in Hollywood's heyday. There were also names like Lupe Velez and Rita Cansino, who later became Rita Hayworth. Then, later on, also Katy Jurado. In the 20's, with men like Valentino and Ramon Novarro, Latin types were very popular. And in the 30's, I thought the Latina actresses, who had been ignored in favor of Europeans, would become routinely accepted and integrated into the system. I never happened. When Latin lovers declined, so did most Latina actresses, something I have never understood."

During her prime, DDR's films included "Loves of Carmen," "The Girl of the Rio," "Madame Du Barry," "Maria Candelaria," "Historia de una Mala Mujer" (based on Wilde's "Lady Windemere's Fan") . . . She was one of the first actresses (or actors, in those more-equally-paid days) to receive the record sum of $100,000 per film. In fact, in 1936, her new movie "Accused" had to be made in England on a low budget, to accommodate her superstar salary.

The native of Durango, Mexico arrived in tinseltown at an early age and promptly won work through her good looks and exotic type. Her personal history was played up by the press, and before long "everyone knew that my mother was a Toltec, that my family had fled from Pancho Villa when I was four, that I had entered a convent as a girl and then married at 15."

DIVORCED

By 25, she'd been in California five years, become a star, divorced and acquired a new husband, Sir Cedric Gibbons. A shrewd businesswoman who refused to play dumb either on screen or in real life, she moved profitably from U.A. to RKO to Warners to MGM, negotiating better and better contracts and seeking "to expand my talent and my roles." She stated, "I had to be adaptable, for if I had only played one type of woman, people would have tired of me. So I switched from movies to plays and into television. I have always done what I most enjoyed, and I have never let my gender or background hamper me."

Nor was she inhibited in her personal life. DDR was the subject of much controversy, most of it given full play in the media. Her romances and marriages were closely chronicled. When she divorced Gibbons in 1941, for example, the case was the most highly publicized of the year. Later, her leftist sympathies were magnified out of proportion, and she was denied a visa to enter the U.S. in time to make one of her periodic comebacks in "Broken Lance" in 1954. (She was replaced by Jurado, best known for "High Noon" and a marriage to Ernest Borgnine.)

By 1959, she was concentrating on stage work throughout Latin America, including diverse roles in plays like "The Little Foxes" and "Dear Liar." That same year, she married stage producer Lewis Riley Jr., and it was her happiest and longest marriage. In the 60's, she appeared in the Presley film and had grown accustomed to television appearances on shows like "The U.S. Steel Hour."

NO REGRETS

Looking back, she had no regrets. "Compared to today, most of the females I played in my films were hopelessly romantic or old-fashioned, but I wouldn't say they were insulting to ethnic sensibilities, and they did have spunk, for their day. They were ladies with mystery, and hopefully more personality than the term raven-haired-beauty implies." Up to the end she retained her interest in horses and horse racing. "Fred (Astaire) and I have talked about that subject for about 50 years now," she laughed (ironically, Mr. A. is married to a former jockey).

After over half a century in show business, she stated, "There were always good and bad, and it is still so, but with more honesty today—which is always refreshing. I don't try to idealize the past, you know. However, there are fewer Mexican actresses and actors visible today than then, and I find it amazing, in view of the increase in the Latino population, especially in California.

"Some people call me a trail-blazer, for roles for women or good pay for women or for being a working Latina on the silver screen. But I wasn't aware of any of that then. Truly, I was just working hard, and having fun; it was . . . a gilded life, and the memories linger."

MEXICO CITY — The much-feared announcement of the death of Mexico's forever-loved and revered empress of the screen, **Dolores Del Rio**, made the day of the 55th Hollywood Academy of Motion Picture Arts and Science's Oscar's award presentation tragic. It shocked the world's motion picture family. Naturally, the tears of Mexico will never dry. Re. her first marriage, when at about 15 years old she wed Mexico's prince of Wales (socially-speaking), Jaime Del Rio. In the past five or six decades, there has never been such a luxurious wedding between Durango's orchid-like Dolores Martinez Asunsulo Lopez Negrete (born Aug. 3, 1905) and don Jaime Del Rio (15 years her senior) — with silver-encrusted carpets from the carriage to the cathedral, and all of Mexico City's elite present. There was an equally plush honeymoon to Paris, until Jaime confided to his lovely bride that the wedding had been the Del Rio family's last gesture. Fortunately, Lolita's father, a prominent Durango banker bailed them out and they returned home. One night, at a particular fiesta in a luxurious Tlalpan mansion, Dolores sang and did a Spanish dance. It coincided with the presence of the famed Hollywood motion picture director Edwin Carewe, brought to the party by Manuel Reachi. After her dance, several friends rushed to Carewe and said, "Wouldn't Dolores make a wonderful motion picture star?" Carewe, who was asked that every day wherever he went, politely answered that most naturally, she could.

A few weeks later Manuel Reachi, Salvador Pruneda and the famed painter, Roberto Montenegro arranged for a test with a begowned Dolores. When completed, Reachi hurriedly took it to Hollywood. Carewe and a few others attended the screening of the test — where upon the silver screen appeared nothing but a sepian silhouette of a young woman. The Aztec cameraman knew nothing about lighting. Carewe naturally complimented them politely, but disappeared. But a Mr. Green saw something special in those features and arranged for Dolores to be brought to Hollywood. Shortly afterward, Carewe became personally interested in her. He directed her film film *Johanna.* Other films followed as *Evangeline, What Price Glory, Journey Into Fear, Madame Dubarry, Wonder Bar,* and *Flying Down to Rio.*

In 1930 she married the highly respected Metro-Goldwyn Mayer art director, Cedir Gibbons who was part owner of the MGM studios. They were married for 10 years. Both Dolores and Norma Shearer (Mrs. Irving Thalberg) ruled socially as the first ladies of Hollywood for many years. Highly praised was her film *The Fugitive* directed by John Ford. A renowned critic, Harriet Van Horne, said she was dazzled by her "white marble face with its flashing black eyes. Miss Del Rio is as indifferent to time as the Mona Lisa." **HSM**

CESAR ROMERO
THAT LATIN FROM MANHATTAN

By Oscar A. Rimoldi

Romero's entrance into Hollywood's movies is quite a departure from the usual path followed by most Latin actors and actresses. Despite his marked Latin features his first call from Hollywood was for a part with no ethnic particulars in a movie that had nothing to do with south-of-the-border locales or people. When Romero was acting on Braodway in a play called "All Points West" he made a screen test for MGM. Almost a year had passed with no news from that studio and Romero had almos forgotten about that test and continued his stage career.

Then, in April 1934, MGM contacted him. Would he agree to make another screen test for the part of a suspect gigolo in a film that was begin readied for production: "The Thin Man"? He was not engaged at the moment in any play, and the company was paying the train ticket, so why not. He went to Hollywood, did the test, and Woody Van Dyke, the director of the film, didn't hesitate one second. The part was his.

Romero was born and educated in New York. His parents were well-to-do Cuban immigrants and his mother had a stage career in Cuba as a concert singer, under the name of Maria Mantilla. Her grandfather was Jose Julian Marti, Cuban patriot, brilliant poet and orator. He was the moving spirit of his country's second war of independence. Cesar Julius Romero is very proud of his ancestry.

A DANCER

He began his theatrical career as a dancer but without professional training and more or less by accident. "I was going with a girl in New York, and we liked to dance" he said. "She thought we should team up and try for the theatre. We did and, amazingly enough, got a job. It was a show called "Lady, Do". It was great fun and we were delighted. Unfortunately the show folded in one week!" The girl was Liz Higgins, of the Higgins India Ink family. The brief moment was to preface appearances by Romero in New York night clubs like the Montmatre, where he was seen by producer Brok Pemberton. He was looking for a replacement for Tulio Carmianati who was about to retire from the leading male role in the hit comedy "Strictly Dishonorable".

LEFT, John Payne, Carmen Miranda and Cesar were a hit team in 20th Century Fox's "Weekend in Havana" with Alice Faye. UPPER RIGHT, that's Cesar with fascinating Carole Lombard in "Love Before Breakfast." A great team!

Pemberton introduced himself, discovered that Cesar spoke perfect English and dragged him off to the theatre. Cesar got the part and later made a southern tour with the company. Returning to New York, Romero discovered that one role had established him with other producers and he was cast in Frank Craven's "All Points West" and Lenore Ulric's "Social Register". In 1933 he joined the cast of "Dinner at 8", playing the role of Richi.

FRIENDS

His friends were other lesser lights (then) in the field: Margaret Sullavan, James Stewart, Henry Fonda. Cesar remembers fondly those days. "Maggie Sullavan was understudy to my leading lady in the first major break I had. She was unhappy at having to leave us in order to appear in a Princeton Triangle production. But it was at the latter that she was logged for Broadway and the rest is history. She was a smash, of course." After "The Thin Man" for Romero, too, the rest is history.

Though Metro let him go after that picture, his debut served to prove his value for the screen and he found himself going from one picture to another with such success that Universal placed him under contract for three years, although loaning him out to nearly every major studio for important roles. From this period are "Love Before Breakfast" with Carole Lombard, "The Devil is a Woman" with Marlene Dietrich, "British Agent" with Kay Francis and "The Good Fairy" with his good friend Margaret Sullavan.

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M-G-M's "Rendezvous" starred Rosalind Russell with Cesar. Henry Stephenson is pictured here with them. Cesar was adept at either comedy or drama as well as musicals. He won a whole new generation of fans as the villain in television's "Batman" series.

GREER CARSON appeared with Cesar in MGM's "Julia Misbehaves." It was an awful film but nevertheless it had charm galore with Greer and Cesar at their most attractive. Cesar regrets that today's films are so downbeat and turned their back on glamour.

TODAY, Cesar is still in demand at most Hollywood functions. Here he's shown with a close friend, Marci Vosburg. Cesar was a close friend of the late Joan Crawford and often escorted Joan places when she was unmarried. He's still one of best dancers.

CESAR ROMERO

continued

Following his beautifully done portrayal of Koda-Khan in Shirley Temple's "Wee Willie Winkie", Darryl Zanuck placed him under long term contract to 20th Century-Fox where he was to stay for the next 14 years. In 1942 he said "My happiest days have been with Fox. They built my career very intelligently. The series of "Cisco Kid" pictures became very popular, but at the same time they gave me parts in their most important productions, parts that made an impact in audiences."

He was right. He appeared with the Studio's most imporant stars of the thirties: with Barbara Stanwyck and Herbert Marshall in "Always Goodbye" (1938), with the very famous Dionne Quintuplets in "Five of a Kind" (1938), with Sherley Temple in "The Little Princess" (1939) and with Loretta Young and Warner Baxter in "Wife, Husband and Friend" (1939).

MUSICALS

In the 40's Romero starred with Alice Faye and Carmen Miranda in "Weekend in Havana" (1942), with Lynn Bari and George Montgomery in "Orchestra Wives" (1942), with Ginger Rogers in "Tales of Manhattan" (1942) and with Betty Grable in "Coney Island" (1943). WWII interrupted his successful career, when he enlisted in the United States Coast Guard, serving in the Pacific on an attack transport which landed troops on Saipan and Tinian. "In fact," Cesar said, "I had been put on detached service to do the Service Show, "Tars and Spars", but I got my commanding officer to rescind the orders so I could stay with my ship." During his military career his contract with 20th Century-Fox remained in effect and upon his return the studio immediately co-starred the actor with Vera Ellen and Dick Haymes in "Carnival in Costa Rica" and with Tyrone Power in what is his most cherished part, as Cortez, Conquistador of Mexico, in "Captain from Castille."

In 1950 the big studios began to feel the squeeze of television. Audiences dwindled and of course revenues shrank. Unloading many of their contract players was a common temporary solution to all of them. Fox was no exception and Cesar found himself looking for a job.

NO CONTRACT

"On, it was Panicsville," says Romero. "After 14 years at Fox I found myself without a contract. I figured nobody wanted me, that my career was finished. I didn't know then how wrong I was! Freelancing opened new roads to my career. I haven't been

MARLENE DIETRICH was at her most glamorous when she starred with Cesar in Paramount's "The Devil Is a Woman" in 1935. There was a quality about Cesar that made all his leading ladies seem even more appealing than they were. More than giving good performances, Cesar always made close friends with all the people he worked with. Today he has more friends than most.

idle ever since." Television brought new fame to Romero and made his image familiar to new generations, particularly with his characterizations of the arch-criminal, the Joker, on the defunct "Batman" series and guest appearances on scores of series, including "The Wonderful World of Disney."

During the 1954/55 season he starred in "Passport to Danger," an early adventure series, and in 1971 he did a syndicated travelogue, "Cesar's World," well received by television audiences. Besides parts in numerous movies whose locations took him all over the world. He even revived his skills as a hoofer for a successful, if painful, run in Las Vegas. "Oh brother! I was wearing corn plaster above and below my toes and taping my ankles twice."

MAKE-BELIEVE

Obviously whether it is on the stage, the big screen or the small, Romero never will be ready to give up the world of make-believe, which he adores. And because he adores his profession he laments the excesses of bad taste that today pass for entertainment and the disappearance of the mysterious magnetism that used to surround the notable marquee names.

"What I miss most about the old Hollywood is the warmth and camaraderie among actors then, the sense we all had of belonging to the industry, of contributing something, big or small. Now everybody is more concerned with making deals. Hollywood has become a town of transient people, nobody stays for too long at any level."

For one thing, Romero is staying and with him, the old elegance of the Golden Days of Hollywood. **HSM**

OFF-SCREEN LOV

HOLLYWOOD'S MARRIED LOVE TEAMS

By: Kirk Crivello

Hollywood studio executives quickly realized that by taking full advantage of the combination of married stars making love on camera, they would insure hefty boxoffice receipts. In some cases, producers extremely eager to sell their product, co-starred particular players during their courtship tenure, milking their romantic involvement to its fullest boxoffice return.

MOST UNLIKELY LOVERS on screen and off were Liz Taylor and Eddie Fisher shown here in a scene from "Butterfield 8."

ERS:

Such guarantee factors weren't always the case. The Essanay Company had garnered a tremendous following for its pairing matinee idol **Francis X. Bushman** with **Beverly Bayne** in romantic society dramas such as *White Roses* (1912). When shocked filmgoers discovered that the stars married in 1918, they boycotted their future films.

Warner Bros., teamed dashing **John Barrymore** with exquisite **Dolores Costello** in *The Sea Beast* (1926). The film was a smash, and WB wished they hadn't already committed **Mary Astor** to star opposite Barrymore in *Don Juan.* They were rematched in the lavish picturisation of "Manon Lescaut," *When A Man Loves,* the year they wed, 1928.

By 1929 Talkies were here to stay, and even **Mary Pickford** and **Douglas Fairbanks** (wed 1920) appeared together in UA's *The Taming of the Shrew.* The Shakespeare comedy wasn't successful enough to warrant any further joint ventures.

Paramount's top flapper, **Clara Bow** met **Rex Bell** on the set of *True to the Navy* (1930)—their only on-screen pairing. The "It" Girl and B cowboy actor married in 1931. The sophisticated **Alfred Lunt** and **Lynn Fontanne** attempted to duplicate their stage success in MGM's elaborate version of *The Guardsman* (1931). They quickly decided to return to Broadway.

Carole Lombard achieved star status with husband **William Powell** in *Man of the World* (1931) and *Ladies Man.* After an interval, they set the trend for "screwball" comedies with *My Man Godfrey.* In *No Man Of Her Own* (1933), **Clark Gable** walked into Lombard's life. They eventually married in 1939.

In MGM's *Downstairs* (1932), starring fading silent star John Gilbert, most of the attention was focused on future wife, **Virginia Bruce.** Universal's *Don't Bet On Love* (1933) is memorable as the only pairing of **Ginger Rogers** and husband-to-be, **Lew Ayres.**

Charles Laughton and wife (1929) **Elsa Lanchester** appeared in *The Private Life of Henry VIII* (1933), the first British film to have a big acceptance in the world market. The electric discharge of their personalities was also on tap in *Rembrandt, The Beachcomber, Tales of Manhattan, Forever And A Day, The Big Clock* and *Witness for the Prosecution.*

At MGM, where there were more stars than there were in the heavens, **Joan Crawford** emerged first with **Franchot Tone,** playing her brother in Today We Live (1933), they wed in 1935. They also shared footage in *Dancing Lady, Sadie McKee, No More Ladies, The Gorgeous Hussy* and *Love On The Run.* Their romance formula had run its course by the time of *The Bride Wore Red.*

Joan Blondell was one of the *Gold Diggers of 1933* with WB resident crooner **Dick Powell.** They didn't marry until 1936. They clicked solidly in *Footlight Parade, Dames, Broadway Gondolier, Colleen, Stage Struck, Gold Diggers of 1937, I Want A Divorce,* and *Model Wife.* **Powell** teamed up with 3rd wife **June Allyson** (wed in 1945) in MGM's *The Reformer and the Redhead* (1950) and *Right Cross.*

Ruby Keeler and husband (1928) **Al Jolson** fought WB against being teamed up. They finally made *Go Into Your Dance* (1935), before their appeal began to falter. Paramount had the bright idea to cast **Henry Fonda** opposite ex-wife **Margaret Sullavan** in *The Moon's Our Home*—it wasn't.

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BOGART and Bacall were terrific on screen together and their marriage ranks as one of the few happy ones in Hollywood history. Their most notable films were "To Have and Have Not" & "Big Sleep."

ALICE FAYE and Tony Martin appeared together in the trifle, "Sally, Irene, & Mary." Their marriage ended in divorce and Alice married Phil Harris with whom she appeared for years on radio.

LUCY & DESI were more successful on TV than in films, but they made several together and actually met on a movie soundstage. MGM starred then in "The Long, Long Trailer" & "Forever Darling."

BETTE DAVIS said she always acted best when she was in love. She fell in love and married Gary Merrill during "All About Eve."

OFF SCREEN LOVERS *continued*

Modern Times (1936) was conceived as a vehicle for the exploitable **Charles Chaplin** and **Paulette Goddard.** They were secretly married the same year. She was an established star when they worked together less harmoniously in *The Great Dictator.*

Robert Taylor starred opposite **Barbara Stanwyck** in *His Brother's Wife* (1936). Married in 1939, they reteamed in the horror yarn, *The Night Walker* many years after their divorce.

Vivien Leigh and **Laurence Olivier** had the most famous show-business marriage of the 1940s. They first starred in an Elizabethan adventure *Fire Over England* (1937), followed by *21 Days* and the underrated *That Hamilton Woman.*

To exploit **Alice Faye's** 1937 marriage to **Tony Martin,** Fox co-starred them in *You Can't Have Everything* and *Sally, Irene, And Mary.* Critics thought Faye overshadowed Martin.

MGM's *Dancing Co-Ed* (1939) would have passed into oblivion had it not been the film on which **Lana Turner** met and later wed (1940) bandleader **Artie Shaw,** the first of her husbands. **Lucille Ball** met and married **Desi Arnaz** during RKO's *Too Many Girls* (1940). By the early 1950's, the were major TV stars and showcased their comedy ambiance in *The Long, Long Trailer* and *Forever, Darling.*

Susan Peters and actor-turned-director **Richard Quine** played screen lovers in MGM's *Tish* (1942) and married the next year. *Dr. Gillespie's New Assistant* was their only other film together. **Harry James** and his band were featured in Betty Grable's *Springtime in the Rockies* (1942); they eloped the next year. Grable later turned up as the trumpeter's girl (bit) in *Do You Love Me?.*

Marilyn Maxwell and **John Conte** matched their ardor offscreen as well as in MGM's *Lost In A Harem* (1944). **John Hodiak** fell under the spell of **Anne Baxter** in *Sunday Dinner For A Soldier* (1944) and wed in 1946. They added starry support for Gable and Turner in *Homecoming.*

Jennifer Jones and **Robert Walker** played the doomed lovers in *Since You Went Away* (1944) — the title expressed all too well their real-life relationship. They had married in 1939.

Ida Lupino and **Louis Hayward** made their one and only appearance together (they wed in 1938) in *Ladies In Retirement* (1941). At **Hedy Lamarr's** insistence, husband **John Loder** (wed in 1943) was given a role in UA's *Dishonored Lady* (1947).

WB cast **Humphrey Bogart** and **Lauren Bacall** in the exceedingly popular *To Have And Have Not* (1944); they wed the next year. The magic between them worded again in

CLARK GABLE and Carole Lombard were more startling off-screen than on. This is a scene from "No Man of Her Own."

Two Guys From Milwaukee (a gag appearance), *The Big Sleep, Dark Passage* and *Key Largo.*

The sagebrush love fare was displayed by **Roy Rogers** and **Dale Evans,** first in Republic's *The Cowboy And The Senorita* (1944). The King of the Cowboys married the Queen of the West in a 1947 New Years Eve ceremony. Their musical western cycle continued through 1951 when the B western hit the dust.

Barbara Hale met **Bill Williams** during the filming of *West of the Pecos* (1945). Married in 1946, they followed with *A Likely Story* and *The Clay Pigeon,* taking advantage of their considerate fan magazing exposure. **Jean Simmons** and **Stewart Granger** were two of England's top stars. They met during *Caesar and Cleopatra* (1946), starred in *Adam and Evelyn;* wed shortly afterward in 1950. They had less impact in *Young Bess* and *Footsteps in the Fog.*

Shirley Temple and **John Agar** boosted the boxoffice appeal of John Ford's *Fort Apache* (1948), the one really distinguished film she made as an adult. They wed in 1945. RKO next prepared the lackluster *Adventure In Baltimore.* It was the end of their dual screen entity and marriage.

Cary Grant thought *Every Girl Should Be Married* (1948) and wed his discovery **Betsy Drake,** the longest-lasting of his five wives. They made another comedy, The pleasant *Room For One More.*

Franchot Tone and second wife **Jean Wallace** (wed in 1941) worked together in *The Man On The Eiffel Tower* (1949), Before she moved on to **Cornel Wilde.** *Star of India* (1954) was the first of several for Wallace and Wilde, including *The Big Combo, Storm Fear, Lancelot And Guinevere, The Devil's Hairpin* and *Maracaibo.* Wilde did Columbia's *Shockproof* with his first wife, **Patricia Knight,** before her career rolled downhill.

MGM's Dancing Sweetheart's, **Marge and Gower Champion** were married in 1947. They debuted in *Mr. Music* (1950) and danced their way through *Show Boat, Lovely To Look At, Everything I Have Is Yours, Give A Girl A Break, Jupiter's Darling* and *Three For The Show.*

On completing *All About Eve* (1950), **Bette Davis** and leading man **Gary Merrill** tied the knot. In an attempt to repeat the success of *Eve,* they appeared in *Another Man's Poison* and *Phone Call From A Stranger*—both critically knocked.

Arlene Dahl teamed with **Fernando Lamas** in two potboilers *Sangaree* (1953) and *The Diamand Queen.* They wed in 1954. *Dangerous When Wet* (1953) found Lamas swimming with future wife, **Esther Williams.**

That wholesome twosome, **Tony Curtis** and **Janet Leigh**

continued on next page

TRAGIC and beautiful couple Laurence Olivier and Vivien Leigh appeared in "Fire Over England" and later in "That Hamilton Woman. Their marriage deteriorated because of her illness.

HENRY FONDA and MARGARET SULLAVAN appeared in "The Moon's Our Home" after they divorced. They were a delightful team to watch on the screen, but off-screen their marriage was unsuccessful.

JOHN GILBERT and Virginia Bruce in "Downstairs" marked a 'Star Is Born' relationship before he drank himself to death. The lovely Miss Bruce never achieved the stardom predicted for her.

SHIRLEY TEMPLE's first husband was John Agar Here they are shown in "Adventure in Baltimore." They made another more notable screen appearance in "Fort Apache," a John Ford western.

EDDIE FISHER starred with his first wife Debbie Reynolds in RKO's "Bundle of Joy," a re-make of "Bachelor Mother." Debbie and Eddie were tagged as the 'ideal couple' in the fifties.

MOST FAMOUS married movie stars are probably Ronald Reagan and Jane Wyman shown here with Wayne Morris and Priscilla Lane in the Warner Brothers comedy "Brother Rat." A good team!

continued

eloped in 1951. Paramount first cast them in *Houdini* (1953), Followed by *The Black Shield of Falworth, The Perfect Furlough, The Vikings, Who Was That Lady* and *Pepe* before the end of the decade.

Audrey Hepburn and **Mel Ferrer** (wed in 1954) worked together in the mammoth *War And Peace* (1956) which turned out to be merely comic-strip Tolstoy. Ferrer had a cameo in her *Paris When It Sizzles.*

In 1955, **Debbie Reynolds** married singer **Eddie Fisher,** and RKO starred them in *Bundle of Joy,* a dismal musical remake of *Bachelor Mother.* Fisher was featured in second wife's **Elizabeth Taylor's** *Butterfield 8* (1960). The much-touted *Cleopatra* (1963) was the first joint presence of **Taylor** and**Richard Burton.** Soon, he replaced **Fisher** for what must be the most publicized romance of all time. They married in 1964, in the midst of a run of films together; *The V.I.P.s, The Sandpiper, Who's Afraid Of Virginia Woolf?, The Taming of the Shrew, The Comedians, Dr. Faustus, Boom!, Anne of the Thousand Days, Hammersmith Is Out* and *Under Milk Wood.*

Don Murray's big lift came when cast opposite **Marilyn Monroe** in *Bus Stop* (1956) but he wed featured player **Hope Lange.** The combination of **Paul Newman's** escalating screen persona and **Joanne Woodward's** Academy Award did much to help *The Long, Hot Summer* (1958). They married the same year and teamed through 7 subsequent films, *Rally 'Round The Flag, Boys!, From the Terrace, Paris Blues, A New Kind Of Love, Winning, Wusa* and the soon to be released, *Harry & Son.*

Universal wasn't too thrilled when teenage star, **Sandra Dee** wed singer **Bobby Darin** at the completion of *Come September* (1961). She was partnered again with **Darin** in two innocuous comedies, *If A Man Answers* and *That Funny Feeling.*

All The Fine Young Cannibals (1960) was the only big screen pairing of **Natalie Wood** and **Robert Wagner** during their youthful productive peak years. They certainly would have emerged as a solid "love team" if they hadn't soon divorced.

Sharon Tate and **Roman Polanski** co-starred in *The Fearless Vampire Killers* (1967), a near-brilliant mixture of humor and horror. They married a year later. **Mickey Hargitay** had a bit in **Jayne Mansfield's** *Will Success Spoil Rock Hunter?* (1957). They wed in 1958 and over the next few years made *The Loves Of Hercules, Promises! Promises!* and *Primitive Love.*

The champs in the married love teams are **Jill Ireland** and **Charles Bronson.** She had the first of her many roles (a small one) in Bronson's *Villa Rides* (1968). Before the year was over, they would be off-screen husband and wife. Ireland had a supporting role in *Rider on the Rain,* before graduating to leading lady in *Violent City, Cold Sweat, Someone Behind the Door, The Mechanic, The Valachi Papers, Chino, Breakout, Hard Times, Breakheart Pass, From Noon Till Three* and *Love And Bullets.*

Warner Bros.' *Brother Rat* (1938) was intended as a showcase for young contract players, including **Jane Wyman** and **Ronald Reagan.** In an attempt to follow up its popularity, WB made a sequel, *Brother Rat And A Baby* two years later. The young couple were also featured in *Angel From Texas,* before they married in 1940. In *Footlight Serenade* (1942), Wyman tells roommate **Betty Grable,** "Your chances of getting the lead in the show are as good as mine becoming the First Lady of the United States!" **HSM**

FRANCHOT TONE and Joan Crawford in their last film together, "The Bride Wore Red" which failed at the box office. Tone later married another of his leading ladies, blonde Jean Wallace.

BOOK RACK ROUNDUP

Christmas is almost upon us and a movie buff loves nothing better than some interesting reading about his favorite subject. Here are some recent books that may fill that need. Reviews by George Hadley-Garcia

"The Gay Book of Days" (Lyle Stuart, $17.95) is an endlessly interesting reference work of universal interest, compiled by Martin Greif. For each day of the year, there's at least one mini-bio of a person born that day who "is, was, may have been, probably was, and almost certainly seems to have been gay during the past 5,000 years." The book has its share of Hollywood immortals, but also authors, poets, rulers and world figures, including occasional bisexuals like **Winston Churchill** (he *and* his mother admitted to this fact) and **Marilyn Monroe.**

There's new information about personalities like **Brando, Ty Power** and **Tallulah,** and the book is as readable for a movie buff as any history student. Did you know **John Reed,** whom **Warren Beatty** played in "Reds," was bisexual? So was the character Oscar-winner **Maureen Stapleton** played in the same film, **Emma Goldman.** The book by no means provides definitive bios of the nearly 400 subjects, but uncovers facts and humor, and refers the reader to outstanding books by and about a given subject.

Greif is a realist who doesn't believe everyone in history or Hollywood *has* to be potentially bisexual. When there is little or no evidence for thinking someone gay or bi, he says so. He points out some famous figures may well have been asexual—as Queen Christina of Sweden (played by both **Garbo** and **Ullmann**) was found to be (a virgin), upon exhumation . . . Greif names the book in which the authoress—long ago —described affairs with **Garbo** and **Dietrich,** and reveals that the late **Maurice Chevalier** may or may not have been more than friendly with his valet.

Of course, there are included in this well-illustrated volume the likes of **Monty Clift** and **James Dean,** and rockers like **Jagger** and **Bowie** and **Elton John,** but also **Brando** (who publically revealed he had tried same-sex sex), directors **James Whale** (who worked for a busy decade in Hollywood in the 30's, helming both "Showboat" and "Bride of Frankenstein") and **F.W. Murnau,** the German genius who died most unusually. Also the man who brought **Garbo** to America, **Mauritz Stiller.**

Did you know the first Ben Hur was gay? Mexican actor and 20's sex symbol **Ramon Novarro,** who also starred with **Garbo** in "Mata Hari."

That **Valentino** kept a diary detailing his love life . . . ?

That the first great female director was **Dorothy Arzner,** a girlfriend of director **Alla Nazimova,** a girlfriend of **Valentino's** first wife, **Natasha Rambova,** who was really born in Salt Lake City??

The book is always informative, with a touch of humor and an absence of malice or bitchiness, and can be enjoyed by anyone, now that it's a fact that being different isn't being *less.* From **Josephine Baker** and **Cecil Beaton** to **Alexander the Great** and possibly one U.S. president, they're all here, human as anyone. But much of Hollywood (and New York) as buzzing about the teaser at the book's end, a list of several initials: "I know they are, you know they are, and they know they are, but initials will just have to do." Only about half of these living gay or "bi" celebrities are easy to guess; it's the other half whose identities are, for now, intriguingly mysterious . . . .

As they said about Kansas City in "Oklahoma," "She's gone about as fer as she can go!"

That applies to veteran superstar **Julie Andrews,** 48, who's still on top, despite many a setback—professional and personal. The whole story, with illustrations galore, is told in Robert Windeler's biography **"Julie Andrews"** (St. Margin's Press, $10.95), a most readable and engrossing book.

Consider:

—Andrews was the only star ever so humiliated as to be paid *not* to make a film; on the other hand, the payment was a cool million bucks.

—At one time, she was the world's undisputed no. 1 star—for three or four years; yet at the same time, she was undergoing *daily* psychoanalysis.

—She made her mark playing two celebrated nannies—Maria Von Trapp and Mary Poppins—but eventually the roles turned on her, and **Julie Andrews** became a joke in many quarters.

—Her image was sweetness and light, but she's admitted she always had a sexy body and a salty tongue.

The 1970's saw a virtually retired **Julie Andrews,** who did one film—it flopped in the U.S.—and turned to television, then to being Mrs. Blake Edwards and adopting two Vietnamese orphans.

But the 80's have been great for the English soprano. She made her "comeback" in her husband's "10." Even if **Bo Derek** and **Dudley Moore** got more attention, Julie went on to the non-Edwards "Little Miss Marker" remake (a flop), then to his black-comedy, "S.O.B." Then, after her topless sequence and four-letter word scenes had begun to change her pristine image, she finally shattered it and had her best-ever role (thought many) in the smash hit "Victor/Victoria," in which she anticipated **Dustin Hoffman's** cross-dressing success in "Tootsie."

Playing the lady and the gent earned her a third Oscar nomination (she won on her first try, for "Poppins," and was also nominated for "The Sound of Music"), and a return to box-office grace. If there's any doubt of *that,* she's just commenced a new film in Houston and Hollywood: "The Man Who Loved Women." For **Blake Edwards,** of course. Her leading man, this time out, is the current no. 1 superstar/sex symbol, **Burt Reynolds!**

But Julie's past is nearly as interesting as her present, and Windeler chronicles her early rise to fame, as a child-soprano, then an almost-instant star on the stage, in musicals like "The Boyfriend," "My Fair Lady" and "Camelot."

The marriages, the children, the feuds (most notably with columnist Joyce Haber), the stories behind the memorable movies . . . they're all included. The portrait that emerges is of a complex, misunderstood woman who had a freak success and has had to spend years trying to make amends and get out from under a petrified, outdated image—one that, fortunately, is captured on the little screen . . . .

By her own estimate, **Mae West** was born in 1893. This August, she would have been 90 and still a sex symbol. But the "eternal bombshell" passed

away in 1980, leaving behind a legacy of humor, erotic legends and nostalgia. She is well on her way to becoming a cult figure on the order of **Bogie** or the **Marx Brothers,** yet since her death, only one book has been published about this remarkable woman. "**Mae West**" by **George Eells** and **Stanley Musgrove** (Morrow, $15.50) is a definitive biography by two men close to the late superstar.

It reveals the woman she chose to be in public—superwoman, that is—as well as the flaws in a remarkably egocentric personality. It tells the story of her youth in Brooklyn, her early sexual appetites (which continued into her 80's), and her rise first to Broadway star then to movie star. Mae West was one of the brightest beacons during the early Depression years, but by the mid-30's her days on screen were numbered, thanks to the rise of the Hays Office and what now seems ridiculously naive censorship.

After her Paramount days ended, she did two more films: "My Little Chickadee" with **W.C. Fields** (her most popular film today) and a disaster, little-seen, "The Heat's On," in the early 40's. She retired from movies until the 70's, when she returned—playing the same sexy parts—in "Myra Breckinridge" and the camp-classic, "Sextette" (a cult favorite on video).

However, as Eells and Musgrove point out, the years in between were full of triumphs, on stages throughout America, in breaking nightclub records with her musclemen, with her rise as health guru, and her interest in ESP and "the great beyond."

For the last 28 years of her life, Mae was virtually married to former muscleman Paul Novak, who performed many duties for her and made her his no. 1 concern. After her death, a successful lawsuit was instigated when she only left him a few thousand dollars. Novak has yet to write a book with or without a collaborator, yet he knows the **Mae West** story more intimately than anyone.

Since 1980, there has been an uneven TV movie starring **Ann Jillian** (who resembles **Harlow** more than **West**), and talk here and there of a musical and/or a film based on that remarkable life. MCA's Lew Wasserman pointed

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EDDIE BRANDT'S
SATURDAY MATINEE
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From 'Eden', this 'Cool Hand' is now 'Something Wicked'!

RICHARD DAVALOS

by Gil Shellhase

Richard's first movie (and one of his biggest) was "East of Eden." Later on he was in "Cool Hand Luke", and now he is very happy with his newest film, Walt Disney's Production of Ray Bradbury's "Something Wicked This Way Comes", currently in release. Ray and Richard have both been long-time admirers of Disney so everything fell into place in what most critics agree is "the best Disney film in a long time" and it's for "people of all ages—not just kids." Richard plays the supporting role of the town barber.

Richard, a Bronx, New York guy, served in the Navy and then studied acting at, among other places, the Herbert Berghof Dramatic Studio where one of his coaches was Jo Van Fleet (later to act with him in 'Eden' and 'Cool Hand Luke'). He did a play in New York and tried out for one of the brother roles in Elia Kazan's filming of John Steinbeck's *East of Eden.* Other actors considered included Marlon Brando and Paul Newman! He won the role of 'Aaron Trask', and another newcomer, James Dean, played 'Cal'. When 'Eden' was released by Warners in 1955, Dean got all the publicity.

We were friends," Richard says. "James was really shy away from the camera, but a really great director like Kazan brought out the best that he could offer." He was put under contract at Warners, so he was in two more of their films, also released in '55.

Later he went over to Columbia for their Korean war drama, "All the Young Men" starring Alan Ladd and Sidney Poitier (1960). "I was friends with Alan and his wife, Sue," Richard said. "I miss them."

In '62 he was in the Goldwyn film, "Cabinet of Caligari," a re-make of the (German) silent classic "The Cabinet of Dr. Caligari." It starred Glynis Johns and Dan O'Herlihy. It 'flopped'.

Richard, a married man who was raising two daughters, went back to Warners in '67 for one of their biggest that year—"Cool Hand Luke," with the powerhouse cast of Paul Newman, George Kennedy, Strother Martin, and Jo Van Fleet.

RICHARD DAVALOS TODAY

When he filmed the caper-comedy of World War II, MGM's "Kelly's Heroes," he was thrust into a scene (holding a gun) with no rehearsal. Clint Eastwood stopped the take and showed Richard the right way to hold the gun. Otherwise, Richard would have had a bad injury.

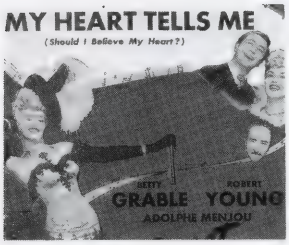
Richard did a lot of TV also, appearing in series like "Starsky and Hutch," "Rockford Files," "Hawaii Five-O." In '73 he had a TV movie, "Snatched" with Howard Duff and Sherree North.

And that brings us up to today, and his new film, "Something Wicked . . ." about a boy, his dad, and mysterious carnival.

Richard's daughters are now a ballet dancer and an actress. The actress, Elyssa, got to work for Disney before her father did—two times! (She was in "Herbie Goes Bananas" and "The Apple Dumpling Gang Rides Again"). It has long been his dream to work for Walt Disney. Back when 'Eden' came out, Disney himself screened it two times with the idea of perhaps using him in a film. Another actor was picked, but now, things are different. Today, James Dean fans may pass him on the street and not recognize Richard Davalos, for he looks a lot different than he did in the days of 'Eden'. If they stopped and asked, they'd find out some interesting things about Dean. They, and the whole world, will always be able to treasure *East of Eden.* **HSM**

COLLECTORS' CORNER

Hollywood Studio Magazine welcomes hearing about your collections. Send your photos and stories about your collections to HSM, Collecting Editor, 3960 Laurel Canyon Blvd., Studio City, California 91604.



SONG SHEETS

SONG SHEETS are the latest rage among collectors. In the past the original song sheets from the great movie musicals have been sold at the popular collector emporiums, such as Eddie Brandt's Saturday Matinee, and other collector shops in Hollywood at very modest prices. However, almost overnight these song sheets with their colorful covers have become very valuable, selling for $45 and on up for the most choice musical song sheets.

The Eleanor Powell film musicals such as "Rosalie" are in top demand. Then, there are the Betty Grable musicals, wherein Grable appears on the cover in spectacular garb, such as "My Heart Tells Me," and the Grable costume from "Billy Rose's Diamond Horseshoe", "Sweet Rosie'O'Grady". The "Tin Pan Alley" songs with Alice Faye and Betty Grable wearing their famous harem costumes is another winner. Then there are the Sonja Henie film hits, such as "Sun Valley Serenade", with dramatic Sonja in costume, which bring in $50 and more. Of course, for the legion of fans of Jeanette MacDonald and Nelson Eddy their movie musical song sheets are very valuable. "Bittersweet", "The Chocolate Soldier", "Naughty Marietta", and all the other MGM hits are in demand.

Of course the Judy Garland musical song sheets, such as the classic "Over the Rainbow" are right up there among the most valuable song sheets. From Norway, we learn that the famous star Sonja Henie recently had her personal possessions sold at an auction. Every item went at a very high price. Nothing for less than $60. Such personal items as shoes, hats, and dresses were put on sale, and the Norwegian fans were happy to pay premium prices for Sonja Henie personal items.

In California, Bing Crosby's widow placed his personal items on sale. She claimed there were so many awards, golf clubs, and other personal items around the house, she simply wanted to share them with fans and collectors. The smallest items, such as even a "pipe" was priced Sky-High, some say. Nevertheless, there was a big turnout, and national television news cameras focused on the many interesting itmes collected by Hollywood's popular singing star, "Bing Crosby". His musical song sheets also command a very good price.

The idea in collecting is to look for the "name" value of the item being collected, and the "condition" of the item. If it is in mint condition it is worth more. The obvious reason why these movie star personal items mean so much is because of the love the fans felt for their film idols. While it is true there are collectors who have as their sole interest, the monetary return on an item—there are also collectors who treasure the memories, more than the money, and simply will not sell the personal nostalgic items they've collected.

Robert Kendall

BARBARA STANWYCK COLLECTOR

I was nine-years-old when I first discovered Barbara Stanwyck. It was in "My Reputation." But it was a year later in "The Other Love" that the full impact hit me. To me she became the most beautiful, glamorous creature I had ever seen.

By the time I was twelve I was advertising in British Film Magazines for material. I was sixteen before I got an original still, bought at great expense from the British Film Institute.

The thought of meeting the lady was beyond my wildest dreams. Then I heard about the Lincoln Center Gala in her honor. I can't describe my feelings when I saw her arrive. I traveled all the way from London.

I was able to meet her in person and when I left I had the courage to kiss her hand. I do regret that I didn't say more to her but I would have just sounded like another gushing fan. Maybe, if I could have shown her the proof of my devotion: 50 scrapbooks; 25 photo albums; 30 reel to reel tapes; and 20 video tapes, she would have understood. I also have personally signed letters and photos. My collection is valued at around 8000 pounds, but to me it is priceless. I would say I have obtained most of my collection through advertising and I have certainly had a wonderful response to my ad in your magazines.

Ray Johnson
London, England

THE WIZARD OF OZ AND ME

I can't remember the first time I saw "The Wizard of Oz." Because I am only 17-years-old this movie was already making its annual TV appearance by the time I was born. This means that I probably saw the film as soon as I was old enough to watch TV.

My great success in collecting "Oz" movie memorabilia, however, didn't begin until about $2\frac{1}{2}$ years ago on the event of my 15th birthday when I discovered the classified ads of a nostalgia-type magazine. By pursuing many other classified sections of publications such as HSM, I have since been able to acquire a nice collection.

My collection is now worth about $3,000.00 and consists of such things as posters, lobby cards, pressbooks, stills, and toys.

Jay Scarfone
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BOOK REVIEWS

Continued from Page 33

out that Mae must have actually been in her early to mid 90's when she died, and the public still is intrigued by bits of Western trivia.

"**Mae West**" tells the rollicking saga with many lurid and fascinating details. Example: the lady was tiny, and would often stand on several phone books for her stills. She was also an exhibitionist—but only in private. She never wanted children yet she was touchingly devoted to her monkeys, calling them Baby. She also—pre-Writers Guild—took over writing credits for her films, giving a highly literate image to the world. But with or without the blemishes, the lady was a magnificent self-creation, the likes and scale of whom Hollywood can probably never produce again.

"**Princess Merle,**" by the notorious Charles Higham and Roy Moseley (the former has written bold biographies of **Errol Flynn, Kate Hepburn, Bette Davis** and **Marlene Dietrich,** to name a few), is the shocking story of one of Hollywood's leading ladies. A lady who wasn't quite what she didn't seem. All her life, she claimed to be British, reared in India. In fact, she was half-Indian, but a racist studio sytem "whitened" her background and softened her reputation.

Her films were memorable: "Wuthering Heights," "Dark Angel," "Desiree" and "Hotel." She played George Sand, she also producer her last, made-in-Yucatan film co-starring her fourth, 25-years-younger husband, and she would have starred as the evil Messalina opposite **Charles Laughton** as "I, Claudius" had not a car accident temporarily ruined her lovely face.

The authors detail Merle's social climb and glittering friends. She had four fascinating marriages: to British film king **Sir Alex Korda, Lucien Ballard** the French cineaste; Mexico's richest man, **Bruno Pagliai** (she hosted royalty and presidents at her adopted hometown of Acapulco, which she boosted into a top resort) and **Robert Wolders,** an actor now romantically involved with **Audrey Hepburn.**

No Higham biography is complete without its shocking revelations, and for those who like their idols brought down to earth, here they are: a once-shocking affair with a black musician, affairs with studio executives at the instigation of Merle's first husband; bizarre beauty and youth remedies in Switzerland, supernatural guests and seances (at **Doug Fairbanks Jr.'s** home), and a consuming vanity and rivalry with **Dietrich.**

This real-life adventure spans several continents and has perhaps more starry names than any recent biography. Though **Merle Oberon** was a legend, she was not a consistent superstar, and her private life reads more exciting than her professional life. One gets the impression she used films as a means to advance herself, but was not a devoted artist—or, her life was her art.

Power was important to a former child of poverty, and Merle formed alliances with the **Bloomingdales, Reagans** and members of British royalty. During WWII, the authors suggest the actress was Korda's go-between with British intelligence! Perhaps most astonishing of all, towards the end of her eventful, often traumatic life, was the fact that **Merle Oberon** chose to give up her life of luxury and A-1 connections, for a simpler life with a non-wealthy man so many years younger than she. Was she seeking a lost joy and spontaneity, or an irretrievable youth? Did she find true happiness at last?

Readers of "**Princess Merle: The Romantic Life of Merle Oberon**" (Coward McCann, $15.95) will find out. The authors obtained the aid of Wolders, Ballard and various friends and even lost family members, in this rivetting, amazing biography of the kind of star extinct in today's Hollywood.

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The known bondholders, mortgagees and other security holders owning or holding one per cent or more of total amount of bonds, mortgages or other securities are: None.

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(Signed) DOROTHY H. DENNY
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"Your Film Acting Career," by M.K. Lewis and Rosemary Lewis (Crown, $8.95 paper, $14.95 hardcover). The authors founded the Hollywood Actor's Survival Seminar in L.A., and the book tells today's potential stars everything needed to know about whether to become an actor and how to go about it.

It turns out that anyone, before making the big movie to the Big Orange, should spend at least a year in their own hometown, preparing . . . The book works on two levels, and is of interest to both those who want the thousands (not hundreds) of deatils needed to go about becoming an actor, and to those who are interested in behind-the-scenes Hollywood and today's actors. Few adventure stories are as intriguing, complex and fate-filled as this saga of the unknown who, by stages, become working actors, then professionals, then names, then sometimes stars, and rarely, superstars. Whether they're still making legends is another story.

Becoming an actor—even a completely "unknown" one—is a tortuous road, and after reading the first chapter, over half the readers will either give up all ambitions of stepping before a camera, or will thank providence they didn't venture in that direction.

The book is subtitled How to Break into the Movies and TV and Survive in Hollywood. It covers everything, but the details, rather than be boring, are very revealing; everything from desperation (true need is said to be the biggest career-killer), photos and "the look," handling agents, casting directors (who can make stars almost overnight), the crazy world of commercials, self-publicity (and stunts), finances (well over 50% of a star's salary goes to people other than the IRS)

The authors paint a colorful, contradictory and breathing portrait of Hollywood, perhaps the world's most selfish city, and also its most glamorous, cruel, exciting and bizarre. The cast of characters is incredible, as are their habits and idiosyncracies. From acting teachers, personal managers, secretaries (who can actually make or prevent careers), lovers, fellow actors and fans.

For those living in L.A., the book is also something of a guide, as to what entertainment-related places to go—the authors even recommend waving a manila envelope (authoritatively) to get past many a studio guard, then enjoying the lot, meeting casting directors, ogling actors . . . Of course, "Your Film Acting Career' is primarily for aspiring actors in Smalltown, U.S.A. But the scope of information and the writers' style and humor render the book an entertainment in itself.

continued on next page

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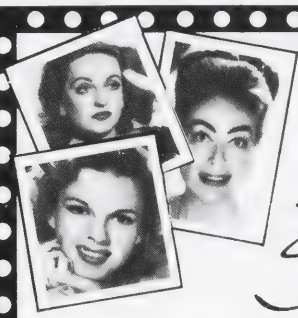

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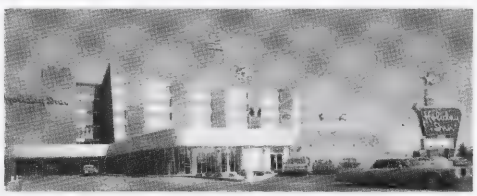

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BOOK REVIEWS

Continued from Page 37

"Movies From the Mansion: A History of Pinewood Studios" by **George Perry.** New York Zoetrope, $19.95. What do **Alfred Hitchcock, Superman, James Bond** and **Marilyn Monroe** all have in common? Pinewood Studios, the biggest film studio outside of Hollywood (and Britain's only full-time studio). The logo: Made at Pinewood Studios, England, has graced many outstanding films since 1936 (minus the war years 1939-1945).

These include clasics like: "There Was a Crooked Man," "The Ipcress File" and "North West Frontier." Also beloved British films such as "Victim," "The Browning Version" and "The Importance of Being Earnest," not to mention the series: James Bond, Superman and the Carry On movies. Recent hits and misses from thriving Pinewood include "Victor/Victoria," "Heaven's Gate" and "Krull."

But the studio's story is as intersting as any film made there. Pinewood was founded by an idealistic builder, a flour-miller and an unconventional millionairess. It's still remembered as the personal fiefdom of the late Lord Arthur Rank, and was intended to rival Hollywood; the name was chosen because the pine is a noble, tall tree, while the holly is a mere bush . . . .

The heavily illustrated book tells the precarious ups and downs of Pinewood, which mirrors the British film industry —currently breathing easy with two Best Films in a row, 1982's "Chariots of Fire" and 1983's "Gandhi."

The text doesn't go into detail about any film, but gives an overview. The b&w and color stills, however, tell the story of why Pinewood is no longer extinct. Its varied output and the hundreds of international stars who have contributed to it are captured on each illustrated page. The Disney films like "Thomasina," **Dirk Bogarde** a young newcomer in the "Doctor in the House" series, **Gracie Fields, Bette Davis** in lesser known but interesting films like "The Anniversary," "Madam Sin" and "Watcher in the Woods;" **Redford** and **Farrow** in the ill-fated "The Great Gatsby,". . . The expensive set of "Cleopatra," before **Liz Taylor's** near-fatal illness (shooting was later transferred to Rome, and the Pinewood set—never used—completely dismantled, at a cost of millions.)

For British film buffs in particular, and fans of films in general, this is the words-and-pictures story of one of moviedom's most magical pleasure factories. (NY—80 E. 11th St., Suite 516, New York City 10003) (please include address).

"WHERE ARE THEY TODAY?"

by Jess L. Hoaglin

JENNIFER HOLT

The daughter of veteran screen actor Jack Holt, and brother to film star Tim Holt, Jennifer Holt was destined to become an actress. She actually had trained for the stage, appearing with the Petersborough Players of New Hampshire in summer stock and later studied at one of the film capitol's top-rated acting schools under the tutelage of the great and famous actress, Maria Ouspenskaya.

The roles that Jennifer had hoped would be available for her just didn't come to reality.

In 1941 Jennifer started her career, appearing with Johnny Mack Brown, Tex Ritter and other western stars in numerous films. A few of her credits include roles in "Deep in the Heart of Texas," "The Old Chisholm Trail," Cheyenne Round-up" and "Oklahoma Raiders." Jennifer also appeared in a number of serials and worked with the late Russell Hayden in "Canadian," which was a departure from the western roles.

In 1948 Jennifer simply gave up her career. She really had not been too happy with her status as an actress; of all the films she appeared in there was only one role, that of a villainess, that she truly enjoyed doing. Many years later she was amazed and delighted to realize that her work as an actress was not all in vain. The many film festivals and groups of fans all over the world who remembered her as a western heroine brought an entirely new perspective to her career. She was delightfully surprised to learn that these film historians had a record of everyone of her films and that she held the record for working with more western leading men and making more B-westerns than any other heroine of that era.

After leaving Hollywood, Jennifer went to Chicago to do commercial films. She also did a television show for Marshall Fields; to promote their toys at Christmas. This show proved very successful and Jennifer spent three years on the job and loved every minute of it. Now living in Cuernavaca, Mexico, she is married to Brooke Cadwallader, at one time a very famous textile designer of Paris and New York. Jennifer spends her spare time painting and although she insists she still is an amateur the copies this writer recieved prove that she definitely is an excellent artist.

JOHN BROMFIELD

A native son of South Bend, Indiana, John Bromfield was only two years of age when his family moved to Venice, California. His entire life had centered around sports and he soon developed a passion for fishing. His youth was an exciting and pleasant life: swimming, surfing and fishing and he was fortunate in that his parents encouraged him.

With the advent of World War II John joined the V-7 program at college with a Navy career in mind. Upon leaving college he joined the Navy in San Diego, and when his Navy days were over he contemplated a career as a coach. His visions were distracted when one day he was fishing on the pier in Santa Monica and was approached by several men who inquired about his ability as a fisherman. It did not take long before he was offered a job on a whaling boat working the Bering Straits, Wales and Alaska.

On his return John recieved an enormous amount of publicity and was presented a lifetime membership by the New Bedford Port Society of Massachusetts. Fortunately for John, all this publicity attracted the attention of a New York Theatrical Agency and before he could settle down he landed back in California and was a member of the David Selznick drama class. At the end of the first year he was cast in his first film, "The Furies." Then came "Rope of Sand." "The Cimarron Kid," "Ring of Fear," "Three Bad Sisters" and "Crime Against Joe."

When television came along, John was starred in "Sheriff of Cochise" and U. S. Marshal," two top-rated series that ran for five years. Then, following a period of personal appearances on radio and television, John decided he had had enough. He wanted to retire from the acting game and he did just that.

In 1948 he was married to former actress Corinne Calvert but after this marriage ended in 1954 he married Mary Ellen Tillotson, a former singer. Today the Bromfields live in Newport Beach and spend a great deal of their time traveling. Mary Bromfield has become quite a writer and has written numerous articles on their travels and adventures. When life at the beach becomes too routine the happy couple hide away on their small farm in northern California.

John Bromfield

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Filmland FOOD 'N FUN

By Geni Charlesworth

Pete Homsafaya is from Thailand and, for ten and a half years worked hard as a parking attendant in the same place in order to save money for a business. Well, he did it and today, he and his hard working wife Meow, who does the cooking, bought the **Eat 'n High** restaurant from her brother three and half years ago.

Suffice to say, it's the best of four worlds! Natural healthy foods cooked with a minimum of oil; Thai specialties that are delicious and healthful; and mind boggling roster of beers for your inspection and choice on a bed of ice on the carte and a superb selection of lesser known but good little wines. Try it—you'll like it at 4514 Fountain Avenue—open seven days and Saturday and Sunday brunch.

Ho Toy's takes out Cantonese department (downstairs from the handsome restaurant and Ming Toy bar) does a land office biz in the summer as well as the rest of the year. Party minded folk are apt to pick up the evening's menu from **Ho Toy's** busy cooks and will pack it to go within minutes. It's one of **Rudy** and **Ellie Vallee's** home entertaining standbys.

Bill and **Fran Erwin** celebrating again at the **Joy of Tempura** in Woodland Hills. **Bill** (named Actor of the year recently by Los Angeles Drama Critics Circle) is off on another film assignment. Chef and owner **Yoshimi Morizawa** gifted the actor with some fine Japanese plum wine.

PETER FALK and his wife, Shera, attend an opening night party at beautiful Jade West in Century City. The decor is elegant plus!

HOLLYWOOD STUDIO AT THE MOVIES

By: Kirk Crivello

A Guide To Films Currently In Release

Staying Alive: Fragments of dialogue interrupted by Bam! Pow! production numbers with cuts that look like aerobic exercises. The "new" John Travolta dominates, while Cynthia Rhodes and Finola Hughes are pure dynamite finds.

Class: Rob Lowe and Andrew McCarthy are paired as preppie buddies going through the trials of pre-adulthood in this witty comedy that's as tightly written as it is hilarious. Jacqueline Bisset is captivating as a love-starved seducer.

Star Chamber: Top-flight performances and gripping story of idealistic judge Michael Douglas' bitter frustration as legal technicalities thwart justice, and mentor Hal Holbrook lets him into the Star Chamber's secret.

Jaws 3-D: Dim-witted 3-D sequel—easily the worst of the lot. Dennis Quaid and Bess Armstrong star opposite a Great White Mother at Florida's Sea World.

Risky Business: Crass commercialism via pimping extolled as teen Tom Cruise's goal in life that means to be funny but is far too cynical instead.

Letters

Continued from Page 4

The Cherry Blonde

Her studio never realized her true talents, but Hollywood Studio Magazine certainly should give Vivian Blaine the credit due her. She was great in "State Fair" and recorded some fine songs for Mercury Records. I'm looking forward to a story on her soon.

Don Hagerty
Detroit, Michigan

EDMOND ANGELO DIES

Edmond Angelo, writer-director-producer in films and theater, died on Sunday, Mary 27, after a brief illness.

Angelo produced and directed the 1952 film "Breakdown," starring his wife Ann Richards, Australian star who came to Hollywood in the 1940's and appeared in such films as "An American Romance," "Love Letters," "The Searching Wind" and "Sorry, Wrong Number."

Among the stars directed by Angelo were Helen Morgan, Charles Farrell, Beverly Garland, Marguerite Chapman and Nick Adams.

Angelo wrote the book "Curtain, You're On!" At the time of his death he was completing work on a film he and his wife Ann Richards made during their recent tour of the Soviet Union. His widow is finishing the film which she will narrate.

Doug McClelland

Bradley Beach, N.J.

PHOTO BY EDUARDO MORENO

Pictured above are from left, Moira Dietrich, niece of the late star Susan Hayward, and Moira's mother, Florence Marrenner Dietrich, Susan's sister and one-time showgirl herself. Moira, a redhead like Aunt Susan is an actress, too, and may change her name to Moira Hayward.

MARILYN & JIM

I'm busy at work on my book called *The Ultimate Look at the Legend: Marilyn Monroe.* It will detail the 8-year period (1954-1962) in which I knew her personally. It will offer readers such unique and heretofore unpublished items as letters written by Marilyn when she was still an unknown named Norma Jean; reproductions of her early movie and radio contracts, scores of candid photos and the first-time ever words from the mouth of MM's mother.

I expect to complete work on the book sometime next year. Then it's off to the presses and on to the bookshelves.

Jim Haspiel
New York City, N.Y.

WHO ARE YOU KIDDING?

I just finished going through your September issue and it was a laugh a minute. That photo of Elizabeth Taylor you ran must have been 24 years old. And that shot of Patricia Neal. She never looked that good.

Your staff better shape up and run photos of stars as they are today. Liz Taylor is fat and Patricia Neal is over-the-hill.

Glenn Digsby
Brooklyn, N.Y.

BASEBALL AND MOVIES

continued from page 13

lived television series. "The Bad News Bears in Breaking Training" (1977) took the team minus Matthau and O'Neal to the Houston Astrodome and Tony Curtis arranged a match with Japanese little leaguers in "The Bad News Bears Go to Japan" (1978). "Here come the Tigers" (1978) was a pale imitation of "The Bad News Bears."

BIOGRAPHY

Baseball drama usually takes biographical form. William Bendix played Babe Ruth in the sanitized "The Babe Ruth Story" (1948). One of James Stewart's memorable roles was Monty Stratton in "The Stratton Story" (1949). Stratton was a Chicago White Sox pitcher whose career ended from the loss of a leg in a hunting accident. With faith and an artificial leg, Stratton resumed his career. "The Stratton Story" climaxes as a limping Stratton beats out a throw to first base. A darker personality was explored in "Fear Strikes Out" (1957) starring Anthony Perkins as Boston Red Sox outfielder Jimmy Piersall who battled mental illness.

In his final film at Warner Brothers, Ronald Reagan played Hall of Famer Grover Cleveland Alexander in "The Winning Team" (1952). Alexander pitched for the Philadelphia Phillies until World War I then alcohol and epilepsy ruined his career. He came back with the St. Louis Cardinals and helped them defeat the Yankees in the 1926 World Series. Reagan trained three weeks with technical advisor and Detroit Tigers second baseman Jerry Priddy to perfect the appearance of a pitcher. Doris Day co-starred as Mrs. Alexander and Frank Lovejoy was Hall of Famer Rogers Hornsby. Among the pro ballplayers in "The Winning Team" were Bob Lemmon, Gene Mauch and Peanuts Lowery.

"The Pride of the Yankees" (1942) earned eight Academy Award nominations including Best Picture, Actor and Actress. Lefty O'Doul spent weeks teaching Cooper to bunt and throw left handed like Gehrig but critics were not impressed by the actor's athletic prowess. They did applaud his acting. Yankees Babe Ruth, Bill Dickey, Mark Koenig and Bob Meusel appeared as themselves. Television produced its own version of Gehrig's life and also filmed biographies of Satchell Paige, Roy Campanella and Ron LeFlore.

Mickey Mantle and Roger Maris were the stars of "Safe at Home!" (1962). In this lame moral tale, a young boy promises to deliver the Yankee stars to a little league dinner and fails. Mantle and Maris come through when the kids admits his lie in claiming of personally knowing them. A few steps up in quality was Robert DeNiro's initial film success "Bang the Drum Slowly" (1973). DeNiro played a mediocre catcher on a New York team dying of Hodgkin's Disease and all he wants is another season. Michael Moriarty was the star pitcher helping his slow witted buddy through a final good season. Emphasis was less on baseball than friendship and tearjerking. "Bang the Drum Slowly" was originally a novel and television play.

Baseball stars have never succeeded as movie stars as other sports figures have. Babe Ruth did a few silents and Kansas City Royals stars George Brett and Vida Blue performed solo acting jobs. Steve Garvey and Reggie Jackson possess the essential charisma but stayed away from acting careers. Chuck Connors, John Beradino and Kurt Russell played pro-ball and failed to make it in the big leagues. Probably the most famous baseball-meets-Hollywood association was Joe DiMaggio's marriage to Marilyn Monroe.

The longest sports season is baseball's 162-game schedule and maybe that's why baseball films are few and generally unsuccessful. The real thing happens for six months and everyone is tired of baseball following the World Series. **HSM**

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16. WANTED TO BUY

WANTED—ROBERT MITCHUM material. Covers, articles, clips, posters, hobbies etc. from 40's-80's. Especially want one sheet from film "Out of the Past." Would like to hear from other Mitchum fans. Robin Cook, 4357 Albert St., Oakland, Ca. 94619. (8-9-10-83)

WANTED: RICHARD GERE MATERIAL

Please send description and price to Jim Kloes, 2211 Griffith Park Bl. #10, Los Angeles, California 90038. (10'83-5'84)

WANTED: Gloria Grahame scrapbook items, newspaper-magazine articles, playbills, fan club (?). Have period items to trade, name interests. Randy Jeter, 306 N. Neches, Coleman, Texas 76834. (10'83)

WANTED: Wizard of Oz stills, etc. Preferably color. Also, any Bette Midler material. Contact Ernie Orsino, 14 Valley Rd., Bennmawr, N.J. 08031. (10'83 F)

WANTED: Judy Garland and Susan Hayward memorabilia. Robin Cook, 4357 Albert St., Oakland, Ca. 94619. (10'83 F)

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WANTED: Stills from "Some Like It Hot" especially Curtis and Lemmon in fem. attire. R. L. Dorsheimer, 73 Commonwealth Ave., Dedham, Mass. 02026. (11-83)

WANTED: Cast photos, publicity shots, stills and clippings from "The Donna Reed Show" particularly anything on Shelley Fabares. Carlotta Ursus, 2707 Riedling Drive, #B7, Louisville, Ky. 40206. (10'83)

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LIFELONG COLLECTOR seeks old (1930/1940) U.S. movie magazines 8 x 10", portrait stills, head shots, also anything on Bogart. Reasonable prices please. Mr. G. R. Dyson, Panorama Apt., Boxtock Hill West, Paget 6-11, Bermuda. (8-9-10-83)

WANTED: Collier's Magazine, Aug. 18, 1951. Article "Unlazy Susan" Hayward w 3 pix. Dianne Thomas, 3770 Portage Pl. #17, Decatur, Il. 62526 (10'83 F)

WANTED: PORTRAITS, stills, candids etc. or any other memorabilia on Carol (Alfalfa) Switzer, Mike Mioduszewski, 914 W. Windlake Ave., Milwaukee, Wis. 53204. (10'83)

WANTED: POWERS Boothe material, Anything, "The Guyana Tragedy," and especially his H.B.O. "Philip Marlowe," stills, autograph. Will buy or have stars 40's to date to trade. Roberta Jackson, 25430 29th So. Kent, Wa. 98031. (9-10-83)

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WANTED: Steve Lawrence, Eydie Gorme, Lola, Priscilla and Rosemary Lane. Margie Schultz, 3308 Royal Place, Cincinnati, Ohio 45208 (10'83 F)

Wanted Steve McQueen material, photos, posters, clippings, etc. Marge Swieca,1932 N. Francisco, Chicago, Ill. 60647 (12-83)

WANTED: V.H.S. copy of "Vertigo," "Rear Window," and "Hellsapoppin'" Kent Coscarelly, 2173 Willester Ave., San Jose, Calif. 95124. (8-9-10-83)

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FILM FAN QUIZ

A "Camp" Movie Quiz

By Richard Hudson
(Author of 60 Years of Vamps and Camps)

In this quiz, I'll tell you the name of the star who delivered the dialogue as quoted. All you need to do is guess the name of the film. Winners will receive a chuckle!

1) Joan Crawford: "I wouldn't have you if you were hung with diamonds upside down."

2) Patsy Kelly to Jean Harlow: "If you had on one more feather you could fly."

3) Ida Lupino as "Petie": "She wouldn't give us the time of day if she had two watches."

4) Maggie Smith: "I've always preferred an occasional orgy to nightly routines."

5) Groucho Marx introduces his brother Zeppo at the piano, announcing the name of the song to be played: "Somewhere my love lies sleeping with a male chorus."

6) Vivien Leigh announcing in a very articulate fashion: "You are a most mundane ordinary man."

7) A bit player informed the police: "Mrs. Bates has been dead for 10 years. I helped pick the dress they buried her in. It was periwinkle blue."

8) Bette Davis: "If I don't get out of this town I'll die. If I don't get out of this town I hope I die."

9) Honor Blackman upon entering a fabulous mansion: "I suppose you can make do with anything you have to."

10) A man asked him "are there any bears out there?" Henry Fonda answered: "Oh, yes, one came by last week and ate an old lesbian."

11) Natalie Schafer asked "Would you like us to go?" Joan Crawford answered: "As far as you like. Another continent, perhaps."

12) Lucille Ball lost her contract with RKO in 1939. In the early 1950's she bought the entire studio and changed its name! In the first scene of this RKO film, Allan Lane calls out to her four times as "LUCY" (her name in the film.)

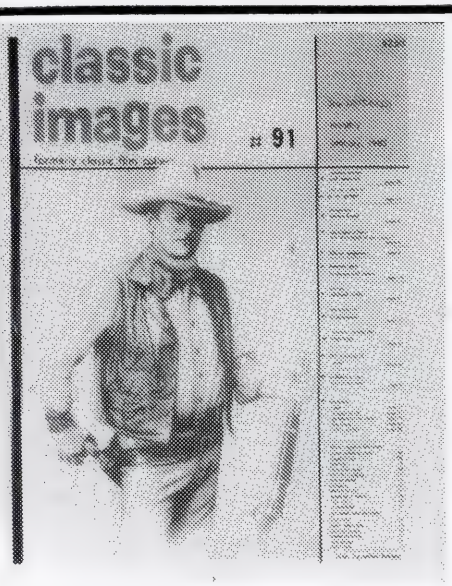
13) Ida Lupino, becoming bored, announced: "Why don't we blow this joint for another joint."

14) Bette Davis, irrated, stated: "Stop saying little stranger. If you're going to have a baby, call it a baby."

ANSWERS

Quiz ANSWERS

1) FEMALE ON THE BEACH, 1955
2) THE GIRL FROM MISSOURI, 1934
3) THE MAN I LOVE, 1946
4) TRAVELS WITH MY AUNT, 1972
5) Animal CRACKERS, 1930
6) SHIP OF FOOLS, 1965
7) PSYCHO, 1960
8) BEYOND THE FOREST, 1949
9) THE CAT AND THE CANARY, 1981
10) ON GOLDEN POND, 1982
11) FEMALE ON THE BEACH, 1955
12) PANAMA LADY, 1939
13) THE MAN I LOVE, 1946
14) THE CORN IS GREEN, 1945



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Limited supply $5 plus postage

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Horror & Macabre Films— Supernatural Classics. Lon Chaney, *The Werewolf, Dracula, Dr. Jekyll & Mr. Hyde, Dr. Caligari, The Wolf Man, Creature From The Black Lagoon, Frankenstein.* Bela Lugosi, Boris Karloff, Peter Lorre, Fredric March, Vincent Price and Christopher Lee.

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Vol. 11, No. 2
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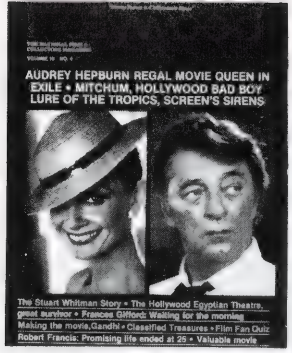
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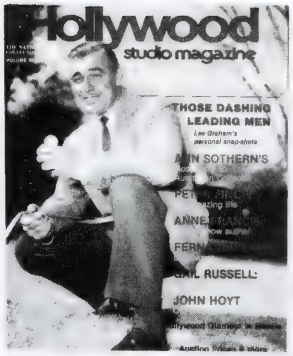

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David Niven's Great Cheese Caper

by Joan Evans Weatherly

Joan Evans was under contract to Samuel Goldwyn when she first met David Niven. Miss Evans appeared most notably in Goldwyn's "Roseanna McCoy," and "Our Very Own," and then went on to star in dozens of films for other studios until she retired to marry and raise a family. Today she runs her own color coordination business.

DAVID: THE ADORING FATHER.

I am sure that anyone who ever knew him has a David Niven story, some funny, some tragic. The funny ones, the happy ones are more in keeping with his character, with his personality and his public persona, although David dealt with tragedy as gracefully as he did with every aspect of his life.

The tales of David and Errol Flynn and the merry men of Malibu living in the beach cottage aptly named "Cirrhosis-by-the-Sea" are legion. David's first meeting with Clark Gable when he, David, was working on a chartered fishing boat is well known. David had a way of knowing and being loved by the right people, in fact all the people.

WORLD WAR II

When he left Hollywood to go back to fight for his native England during the Second World War, he became friendly with Winston Churchill. Churchill, then Prime Minister of Great Britain, invited David to his country home for a weekend and praised him extravagantly for giving up so successful a career to fight for his country, adding in his familiar growl, "Of course, if you had not, it would have been despicable." David played down the sacrifice he had made, but he too would have thought any other course to have been despicable.

My personal favorite Niven story is the Great Kraft Cheese Caper. In 1948, when I was fourteen years old and under contract to Samuel Goldwyn, David Niven was thirty-eight years old and under contract to Samuel Goldwyn. I, along with everyone working at the studio at that time, was madly in love with David. Why shouldn't we have been? He was handsome, suave, urbane, witty, debonair, charming. And besides that, he was really nice.

CONTRACT PROBLEMS

I was just a little kid with no experience and less self-confidence, but David made me feel like a real person with value and ability. He spoke to me as if I were an equal. In fact, we used to sit on the curb beside the main street across from Stage 4 and talk about everything imaginable. Among other things, he had renegotiated his contract so that he would get at least half of the money that Mr. Goldwyn made for his services when he loaned David out to other motion picture companies. Until that time when a contract player was loaned out for a film the player received his regular salary (anything from $150.00 a week to whatever—with Mr. Goldwyn it was seldom whatever), and Mr. Goldwyn received anywhere from twenty to a hundred fifty thousand dollars (big money in those days).

David thought that I should try for the same type of contract, which was absolute nonsense considering that I was working only because Mr. Goldwyn saw something in this untried unknown. I was lucky that they were paying me at all. But it was mighty heady stuff to have David Niven telling me how to handle Samuel Goldwyn. All the executive types at the studio advised me to be careful of David; they evidently were aware of the possibly rebellious influence coming to me from that corner. Not that I would have had the nerve to have asked for anything, but still . . . .

David chafed considerably under this half and half business, and you can bet that Mr. Goldwyn saw to it that the split was 50-50 down to the last penny. Mr. Goldwyn and Mr. Niven each knew the value of a buck.

In those days there were several important radio programs which featured dramatizations of famous motion pictures, plays and stories. Lux Soap sponsored one, as did Lady Esther, a cosmetics firm, and Kraft Cheese. These programs did not pay much money to the actors (we did them mainly for the prestige), but they did load us with the sponsor's product. In fact, for twenty years after I had done a Lux Radio Theater the company sent me enough soap and detergent to wash the skin, hair, clothes and dishes of the entire San Fernando Valley.

KRAFT CHEESE

Well, David did a Kraft Theater. Not a lot of money, (Mr. Goldwyn would get half, anyway), but cheese enough to feed the poverty stricken of the world, and the recipient of this largess concocted a maniacal plan.

A few days after the program had been aired, a private messenger arrived at the studio carrying an enormous parcel with instructions to deliver it directly to Mr. Goldwyn only. When Mr. Goldwyn opened it, it contained, as you may have guessed, cheese; but not just a few packages of originally wrapped cheese. David had painstakingly unwrapped every item, cut it meticulously in half, rewrapped it, cut the huge basket in two and sent it to Mr. G.

The world is a less happy place without David Niven. I am sure that he is delighting all the lucky souls wherever he is now. He was something rarely seen today. He was a genuine blythe spirit. **HSM**

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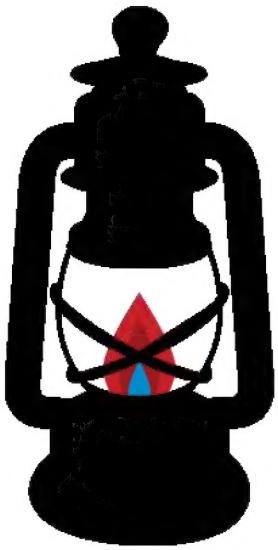

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